guitar™
FOR THE PRACTICING MUSICIAN

48425 ● $4.95 IN USA ● $5.95 IN CANADA

WINTER 1989

COLLECTOR'S YEARBOOK

THE GUITAR CLASSICS VOL. II

WITH ALL NEW TRANSCRIPTIONS TO:

VAN HALEN
PANAMA

AEROSMITH
WALK THIS WAY

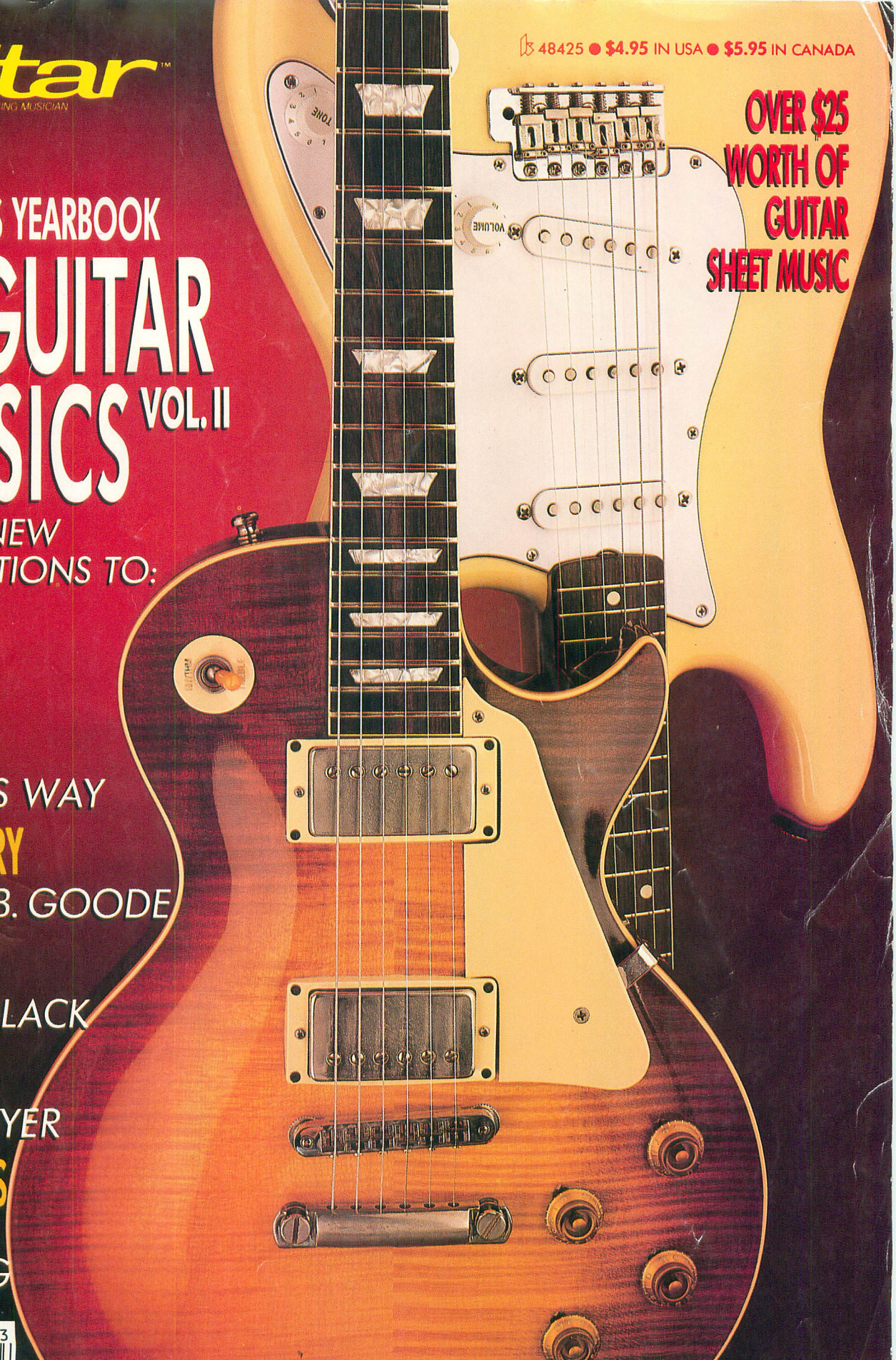
CHUCK BERRY
JOHNNY B. GOODE

AC/DC
BACK IN BLACK

RUSH
TOM SAWYER

DIRE STRAITS
SULTANS OF SWING

OVER $25 WORTH OF GUITAR SHEET MUSIC



0 71896 48425 0 03

ALL BASS LINES INCLUDED

MIKE VARNEY PRESENTS:

SHRAPNEL RECORDS INC.
THE ULTIMATE SOURCE OF PROGRESSIVE GUITAR MUSIC

Essential Listening

Tony MacAlpine/Edge of Insanity SH-1021. This incredible neo-classical fusion album includes renowned bassist Billy Sheehan and world class drummer Steve Smith who combine with MacAlpine for one of the hottest power trios of all time. Edge of Insanity is a candidate for the most intense guitar oriented albums ever recorded.

MacAlpine, Aldridge, Rock, Sarzo/Project: Driver SH-1028. These long awaited super-sessions feature incredible guitar playing, thunderous rhythm-section work, and intense vocals. Project: Driver is a metal masterpiece that is rich in advanced guitar techniques. We at Shrapnel Records feel that this is one album too incredible to ignore!

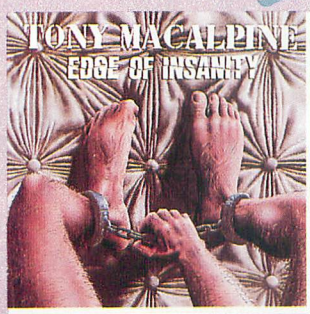
Cacophony/Speed Metal Symphony SH-1031. Guitar hero Marty Friedman and 17-year-old guitar phenomenon Jason Becker deliver intense classical, contrapuntal lines, played in odd meter against a speed metal wall of rhythm which should leave guitar fanatics pointing at their speakers in disbelief.

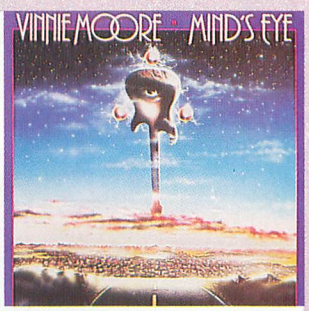
Marty Friedman/Dragon's Kiss SH-1035. As one half of the progressive guitar oriented group Cacophony, Marty Friedman has completed his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo. A real eye-opener for those seeking something fresh and inventive.

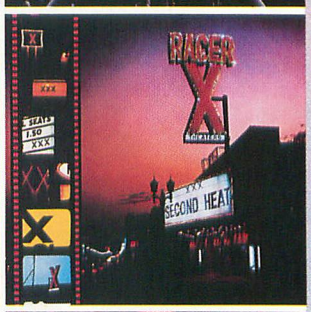
Greg Howe SH-1037. This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Laden with adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.

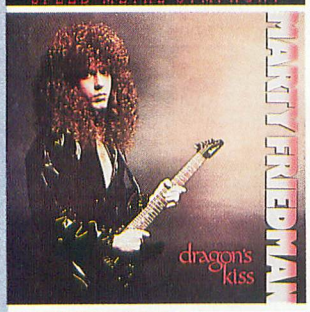
To order — Send $8.75 for each LP or Cassette desired, or $30.00 for four LPs or Cassettes. Send $13.75 for each Compact Disc desired, or $50.00 for four Compact Discs. Please specify LP, Cass, or CD.

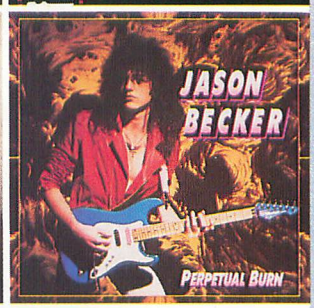
Send check or money order to: Shrapnel Records Inc., P.O. Box 42, Dept. GC, Sebastopol, CA 95473. No orders outside USA.

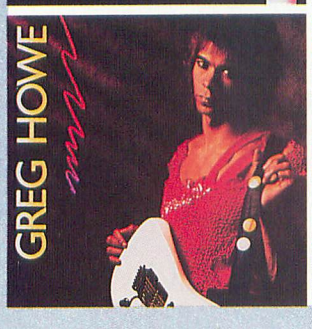


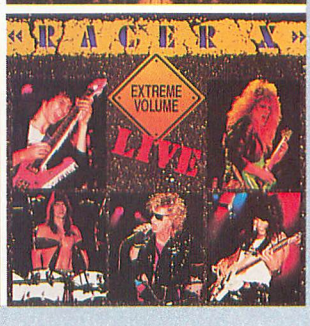












Vinnie Moore/Mind's Eye SH-1027. This new guitar hero's solo debut features stunning metal/classical instrumentals. Winner of Guitar Player Magazine's 1987 readers poll 'Best *New* Talent' award, Vinnie Moore's debut album features phenomenal guitar work supported by drummer Tommy Aldridge, bassist Andy West, and keyboardist Tony MacAlpine.

Joey Tafolla/Out of the Sun SH-1030. Neo-classical fusion newcomer, Joey Tafolla, lays down a barrage of ripping guitar solos under the capable production of Tony MacAlpine who also played the keyboard tracks. Guitarist Paul Gilbert and super-bassist Wally Voss (known for his work with Rising Force) contribute outstanding tracks as well.

Racer X/Second Heat SH-1032. "Second Heat" features the twin guitar assault of Paul Gilbert and Bruce Bouillet, who combine for some of the wildest playing the world's ever seen. A must for true high-tech guitar fanatics as well as for those who enjoy well-crafted, hard-driving heavy metal.

Jason Becker/Perpetual Burn SH-1036. As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. Now, one year later, he's recorded a solo album that some feel has set new standards in progressive music.

Racer X/Live Extreme Volume SH-1038. Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

Also available: **Steeler** w/Yngwie Malmsteen - SH-1007, Keel **"Lay Down The Law"** - SH-1014, Chastain **"Mystery of Illusion"** - SH-1018, Vicious Rumors **"Soldiers of the Night"** w/Vinnie Moore - SH-1020, Racer X **"Street Lethal"** - SH-1023, Chastain **"Ruler of the Wasteland"** - SH-1024, Vicious Rumors **"Digital Dictator"** - SH-1033, Apocrypha **"The Forgotten Scroll"** - SH-1034.

Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums

ALL OF THE ABOVE PICTURED ALBUMS ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC.

ASAT-ISFACTION!

It's not a reissue...

It's not a copy...

It's THE REAL ONE,®

The Standard Of Excellence.

Superb craftsmanship coupled with innovative Research and Development make this instrument unparalled for overall performance.

THE ASAT®

G&L®

MUSIC SALES, INC.
2548 E. FENDER AVE., UNIT G
FULLERTON, CALIFORNIA 92631
(714) 871-4750

All G&L Guitars are American-made. Designed and manufactured by Leo Fender.
Leo Fender is not associated or affiliated with Fender Musical Instruments in any way.

C O N T E N T S

WINTER, 1989

DEPARTMENTS

OPEN EARS
By Steve Morse 4

GUITAR SECRETS
By Buck Dharma 5

IN THE LISTENING ROOM
Phil Lynott 6

PERFORMANCE NOTES 18

ON SONGWRITING
Steven Tyler/Aerosmith 14

GUITAR IN THE 80's
The 7 Fundamental Modes 28

BASS IN THE 80'S
Eyes Without a Face 102

FEATURES

GEDDY LEE
By Zev Katz 8

EDDIE VAN HALEN
By John Stix 50

MARK KNOPFLER
By John Stix 58

ANGUS YOUNG
By Spencer Benedict 98

GEORGE THOROGOOD
By Bruce Pollock 66

GUITAR AND BASS SHEET MUSIC

EXPLAINING TAB 17

WALK THIS WAY
AEROSMITH
Guitar Transcription by Kenn Chipkin
Bass Transcription by Andy Aledort 19

TOM SAWYER
RUSH
Guitar Transcription by Kenn Chipkin
Bass Transcription by Andy Aledort 30

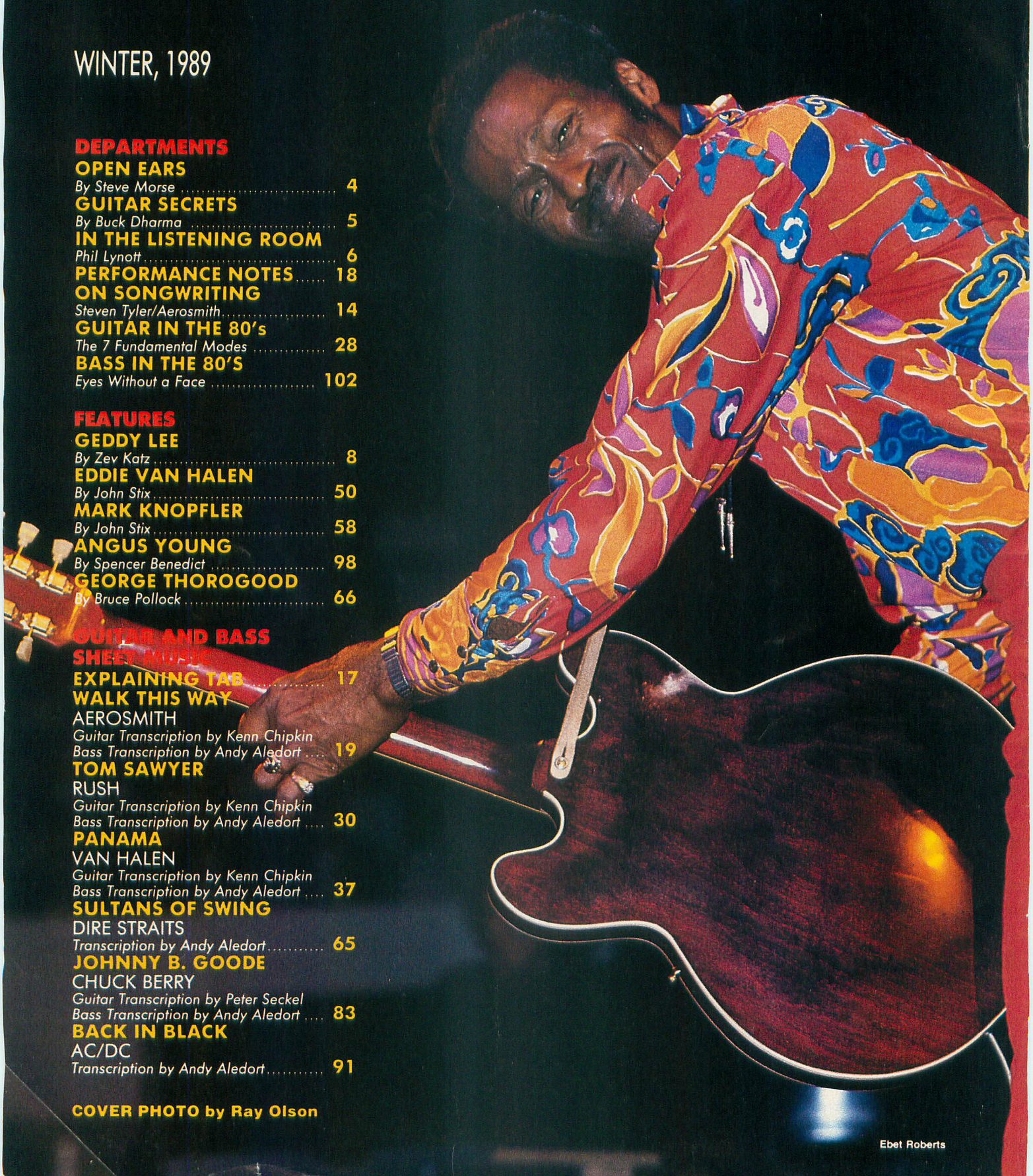
PANAMA
VAN HALEN
Guitar Transcription by Kenn Chipkin
Bass Transcription by Andy Aledort 37

SULTANS OF SWING
DIRE STRAITS
Transcription by Andy Aledort 65

JOHNNY B. GOODE
CHUCK BERRY
Guitar Transcription by Peter Seckel
Bass Transcription by Andy Aledort 83

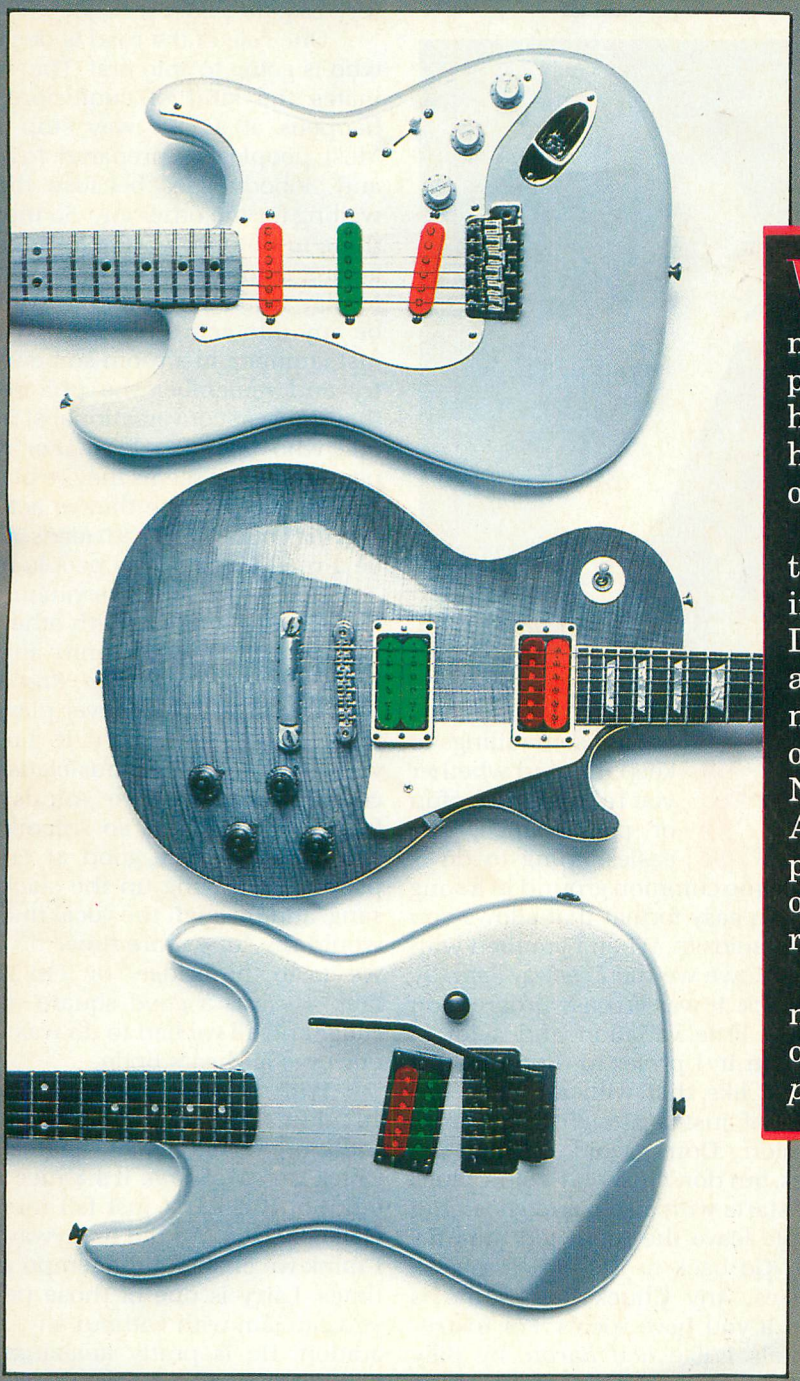
BACK IN BLACK
AC/DC
Transcription by Andy Aledort 91

COVER PHOTO by Ray Olson



Ebet Roberts

PICK UP THE PERFECT GIFT



With over 100 different models of guitar and bass pickups, Seymour Duncan has the answer for every hard-to-buy-for guitar player on your Christmas list.

From vintage classics to the latest active, low-impedence systems, Seymour Duncan pickups are the affordable way to upgrade a new guitar or revitalize an old favorite. New pickups. New sound. It's that simple. And our 21 day exchange policy takes the worry out of choosing just the right model.

There *is* a way to get a new guitar for every player on your list... *pick up a pickup, the perfect gift!*

Seymour Duncan Pickups.

For your complete catalog, send $2.00 to
601 Pine Avenue • Santa Barbara, CA 93117 • (805) 964-9610

guitar
FOR THE PRACTICING MUSICIAN

EDITORS-IN-CHIEF
BRUCE POLLOCK
JOHN STIX

MUSIC EDITOR
ANDY ALEDORT

MUSIC ARRANGERS
KENN CHIPKIN
WOLF MARSHALL

MUSIC ENGRAVER
WOJCIECH RYNCZAK

CONTRIBUTING EDITORS
JENNIFER BATTEN,
RANDY COVEN, BUCK DHARMA,
JAY JAY FRENCH, BARRY LIPMAN,
WOLF MARSHALL, BUZZ MORISON,
STEVE MORSE, ELLIOTT RANDALL,
JOE SATRIANI, BILLY SHEEHAN,
STEVE VAI, JEFF WATSON,
TOM 'T-BONE' WOLK

ART DIRECTION AND DESIGN
PETER AMFT

ASSISTANT ART DIRECTOR
BRIAN AUSTIN

ARTIST
LAVON WELCH

PRODUCTION MANAGER
ELAINE M. SPINELLI

ADVERTISING SALES DIRECTOR
BARBARA SEERMAN

ACCOUNT EXECUTIVE
NAOMI KOLLER

ADVERTISING COORDINATOR
ANNE BRISTOL

PUBLISHER
HOWARD CLEFF

DIRECTOR OF MUSIC
MARK PHILLIPS

CIRCULATION MANAGER
ANN USHER

DEALER SALES MANAGER
JOSH RIKELMAN

CUSTOMER SERVICE MANAGER
MELODY FIELDS

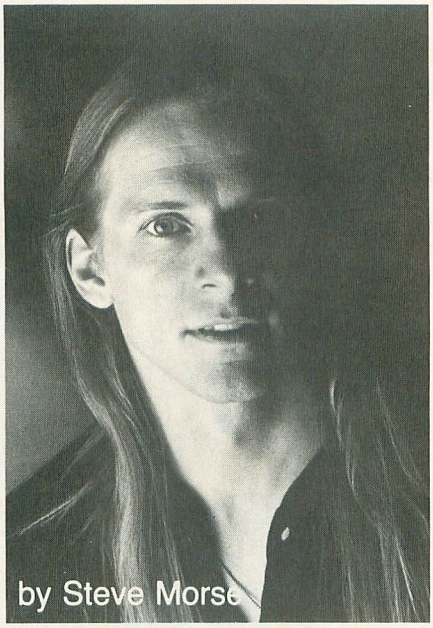
NEWSSTAND DISTRIBUTION
KABLE NEWS COMPANY, INC.

ABC
Audit Bureau Of Circulations

GUITAR For The Practicing Musician (ISSN 0738-937X) is published monthly for $24.90 per year ($39.60 for two years) by Cherry Lane Music Company, Inc., 110 Midland Avenue, Port Chester, N.Y. 10573-1490. Second class postage paid at Port Chester, N.Y. and additional mailing office. POSTMASTER: Send address changes to GUITAR For The Practicing Musician. Subscription Dept. P.O. Box 889, Farmingdale, N.Y. 11737-0001.

Submission of manuscripts, illustrations and/or photographs must be accompanied by a self-addressed, stamped envelope. The publisher assumes no responsibility for unsolicited material. Copyright (c) 1988 by Cherry Lane Music Company, Inc. All Rights reserved under international and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is prohibited. Printed in U.S.A.

OPEN EARS



Jamming part 1

Here are some things to keep in mind whether you're jamming for fun or performance. The easiest thing to do is find some common ground in a song with an easy format that allows you to put solos in. When I jammed with Steve Howe we did *Freeway Jam*, by Jeff Beck. It was an easy progression with a little variation and a lot of holes in it. I prefer to do an instrumental like that with a melody instead of just a straight blues progression. Don't avoid playing the blues, but don't just play a slow blues that starts with a solo and goes until people leave the room ten minutes later. Go back to the old time rock classics. Any Chuck Berry tune is good if you have vocals. For instrumentals I like *Red Baron*, by Billy Cobham or the Beck/Hammer tune *Blue Wind. Little Wing* is great to jam on. It's got a repetitive chord progression that moves fairly slowly. It's always good to start with a tune that everyone's heard of. *All Along the Watchtower* is a great one because it's so easy to latch onto. *Moby Dick*, by Led Zeppelin is a good song to jam on because of the same reason. *In Memory of Elizabeth Reed* is a standard jam tune down south. The solo section is all Am to D. These songs are all good to do because even if a person doesn't know the song, there are solo sections that are very easy to play over.

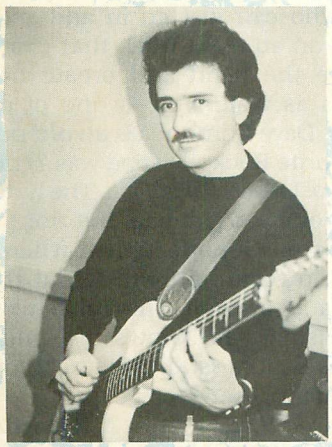
One rule of the road is deciding who is going to solo first. That eliminates the kind of confusion that happens at a four way stop sign. Most people are prepared to yield and nobody goes because they're waiting for the other guy. So the first thing to do once you've decided on a song is to figure out who is going to play when and if there's going to be any interactive playing. If you're just jamming in a room somewhere, try and remember the philosophy that the best conversationalist is the one who talks the least. For most people when it seems they're playing rhythm all the time they're actually playing about 50/50 with leads. Don't be a road hog, it turns people off.

Here are some observations I've made while jamming with other artists. I had the opportunity to play *Rock and Roll Hootchie Koo* with Rick Derringer. I had never played it before, but I had heard it. Luckily we were playing with musicians who could hear it in their minds and follow along. It was so smooth because Rick is very good at cueing people and taking up the slack. He sang, and through the vocal mike he would say, 'one more time,' or 'here we go to the bridge,' or 'I'm going first.' He was a good square dance caller and all we had to do was keep our eyes and ears open.

With Larry Coryell I was there 10 minutes before the show and he tried to give me his arrangement of Chick Corea's *Spain*. It's a nice melody but it doesn't just fall into the C major scale. We did it anyway and I think we changed the tempo a few times. Larry is one of those people you can jam with without any preparation. He is pretty amazing and he's got great ears. He would call out the time for unison lines, but for most of the jam it was complete action reaction. We'd go into chord progressions that we had never played before and it was a case of radar ears. I would play a little pattern and he would pick up on it. It's fun to

hand off a pattern to the other player. I've seen it happen easily, like with Larry, and we had a great time with it. With other people you may be sitting there playing a pattern 20 times until you give up in frustration and stay on one note. The one note jam is useful and many funk tunes use it to good effect, but it can be boring after a while.

When I jammed with John McLaughlin, Al DiMeola and Paco DeLucia, they would choose from four different tunes and usually one of them was always the same. But there was no telling what the tempo would be. Sometimes there was a free section and they played according to how they felt. In that situation they were pretty much in charge. It was a situation that needed radar ears and what I did was very much like tip-toeing. They were all particular about what they heard. For instance Paco would get mad if the rhythm wasn't strong enough. So if I felt like playing rhythm I would make sure it was in time and strong, but at the same time not so dense as to cover up what the others were doing. John would like it when you picked up on his harmonic variations. Al would play good solid rhythm and then solo. It was one or the other. He was like the drummer of the group. It was a bit crazy, but when you have four guitarists playing together you're almost asking for it. Stay tuned! ■



Greg Bowler

GUITAR SECRETS

by Donald "Buck Dharma" Roeser

A Hammer and Pull Riff

This is one of my favorite riffs and I play it all the time in the key of E. It sounds flashy and good, but it's also a good exercise for working on your hammer ons and pull offs. In fact, that's how I first discovered it. I like this one in the key of E because you have the option of using several open strings, if you like.

Start on the high E string with your index finger on the 3rd fret G note. Pick it and keep your finger there, setting yourself up for the pull off. Now use your ring finger to hammer on (HO) to the 5th fret A note on the same string. Continue the motion with a pull off (PO) to the finger waiting on the 3rd fret. Finish the move by picking the E note on the 5th fret B string. An extra option is to continue the pull off on the E string and play the open E simultaneously with the E note on the B string. The second section is the same as the first, except this time start the move on the B string 3rd fret and your open string option is the B. The final note of the segment is the B note on the G string 4th fret. Next is the two fret HO/PO starting on the 2nd fret G string. So the move goes from A to B, back to A and finally a PO to the open G string. Remember, it should be a continuous motion while picking only the first note in this case. The lower strings start with the open D string. Then hammer onto the E note 2nd fret with your index finger. Continue with the PO back to the open D string and end with the B note on the 2nd fret A string. The last HO/PO is a repeat of the move I just described, starting on the A string with your last notes being the G on the 3rd fret low E, which you should bend to a blue note and pull off to the open E string. ■

—FOR GUITARISTS ONLY—
NEW!
"Locking Nut"

The perfect replacement for both vintage and late-model Strat-style guitars. Easily installed in minutes.

ALLPARTS
P.O. Box 1318
Katy, TX 77492
(713) 392-6951

"America's Premier Guitar & Bass Parts Supplier"

—Write for a free catalog—

MOVE INTO THE SPOTLIGHT

Guitar Strap System

* Works with any solid body guitar or bass
* Built-in strap locks for use with any strap
* Available for midi controllers & saxes
* Easy and clean installation
* Provides perfect balance, ultimate comfort
* Allows complete 360° instrument mobility
* As seen on stage and MTV
* Most versatile system available
* At music dealers worldwide
* The right system ... right now ...

Available at leading music stores, or mail $49.95 U.S. Fund, to:

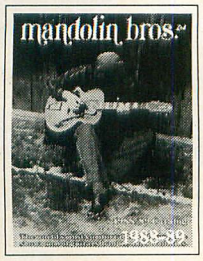
INNOVATIVE DEVELOPMENT
416 Vine Street • Montoursville, PA 17754
717-327-1527 • FAX: 717-326-2598

PICK THE MID-WEST.

One year school
(612) 338-0175.

GUITAR CENTER
OF MINNEAPOLIS

mandolin bros. Ltd.



BUY-SELL
TRADE
CONSIGN

INSTRUMENTS BY
MAJOR
AMERICAN
MAKERS

FREE CATALOG

NEW, USED, VINTAGE, & COLLECTIBLE
GUITARS-BASSES-AMPS
DOBROS-BANJOS-MANDOLINS

CF Martin - Gibson - Guild - Taylor - Santa Cruz
Lowden - Ovation - Alvarez Yairi - Yamaha
Sigma - Ramirez - D'Angelico - D'Aquisto
Steinberger - Fender - Gretsch - Rickenbacker
Kubicki - Pedulla - Fernandes - Westone - Hohner
Marshall - Roland - Gallien Krueger - Crate
Dobro - National - B&D - Paramount - Epiphone
Stelling - Deering - Ome - Gold Star
Wildwood - Bart Reiter - Fairbanks - Vega
Flatiron - Kentucky - Monteleone

(718) 981-3226

629 FOREST AVE., STATEN ISLAND, NY 10310

IN THE LISTENING ROOM

Phil Lynott

Since packing in Thin Lizzy at the '83 Redding Festival in England, bassist and Lizzy leader Phil Lynott has been busy putting together a new band tentatively called Grand Slam. Before putting anything new to wax, we put him In the Listening Room.

Musical selections by John Stix

1 *Once upon a Time in the West* from **Communique** by Dire Straits, Warner Bros. HS 3330

PHIL: I love Mark Knopfler; he's a complete artist. He's a songwriter, a lyricist and a brilliant guitar player. He must be one of the best living guitar players around because he plays with emotion all the time. I felt the songs on this album suffered because he was imitating the first record. They could have had more light, shade and texture. This song has a lovely hook and the lyrics are very clever. My favorites from the early albums were *Walkin' on the Wild West End, Roller Girl* and of course *Sultans of Swing.*

2 *The Wind Cries Mary* from **Are You Experienced** by The Jimi Hendrix Experience, Reprise RS-6261

PHIL: God sent Jimi down to entertain us for a brief period, then he went back up and joined the gods. He was totally innovative in his production. His lyrics were obviously Dylanesque. I know the story that Hendrix listened to Dylan and said, if he can sing and get away with it, I can do it too. He had such a black man's voice, and that just made him that much better. This is one of his most commercial tunes. It's very sweet. Anybody can relate to this song and it just matures with age. I've got three real heroes: Hendrix, Elvis Presley and Van Morrison. For me Hendrix can do very little wrong, though some of his songs sound dated. Favorites that come to mind are *Castles Made of Sand, If 6 Were 9* and *All Along the Watchtower.*

3 *Deborah* from **Tracks On Wax** by Dave Edmonds, Swan Song SS8505

PHIL: That has to be one of three groups: Nick Lowe, Dave Edmonds or Rockpile. There was a difference between them and I love everything they do. Nick Lowe is one of those guys who can just go in and get a sound on an eight-track that would capture the band and create new sounds as well. Nick is one of my heroes. Dave Edmonds is an old pro. My favorite Rockpile song was *Trouble Boys.* I loved *Girls Talk.* The lyrics to this one weren't bad, but not the best. Dave is a perfectionist when it comes to vocal harmonies. But this is not a great song. The guitar work is very smart; he knows his limitations as a guitarist. I think he'd love to be Albert Lee.

4 *Just One Victory* from **A Wizard/a True Star** by Todd Rundgren, Bearsville Records BR 2133

PHIL: There's only one guy who does that falsetto, Todd Rundgren. The lyrics are great, the playing is great. I think Todd Rundgren is almost a complete artist. He's an excellent guitarist, an excellent songwriter and a fair singer. He never projects his lyrics as strong as they could be. To me this is reminiscent of what I was doing with *We Will Be Strong* insofar as it's an anthem type thing. It's inspiring because it's written in the third person and Joe Blow on the streets could be singing 'I need one victory.' It's slogan writing with integrity. For me, as unique as Todd is, his vocal range doesn't put across the power of the lyric. I know if I took this album home, this track would become a favorite. But if, say, Rod Stewart, who is a great singer but sometimes lacks depth in his lyrics, were to sing this song, it would be a monster. ■

MEGA-MUSCLE.

Introducing the FX 57 from DOD. The Hard Rock Distortion pedal that combines distortion with delay. For an effect so strong, it's almost overpowering.

The FX 57 kicks out a wide range of distortions with 7 to 40 milliseconds of delay, to give your sound incredible new punch. In a package that's tough enough to play longer than any other pedal you can buy.

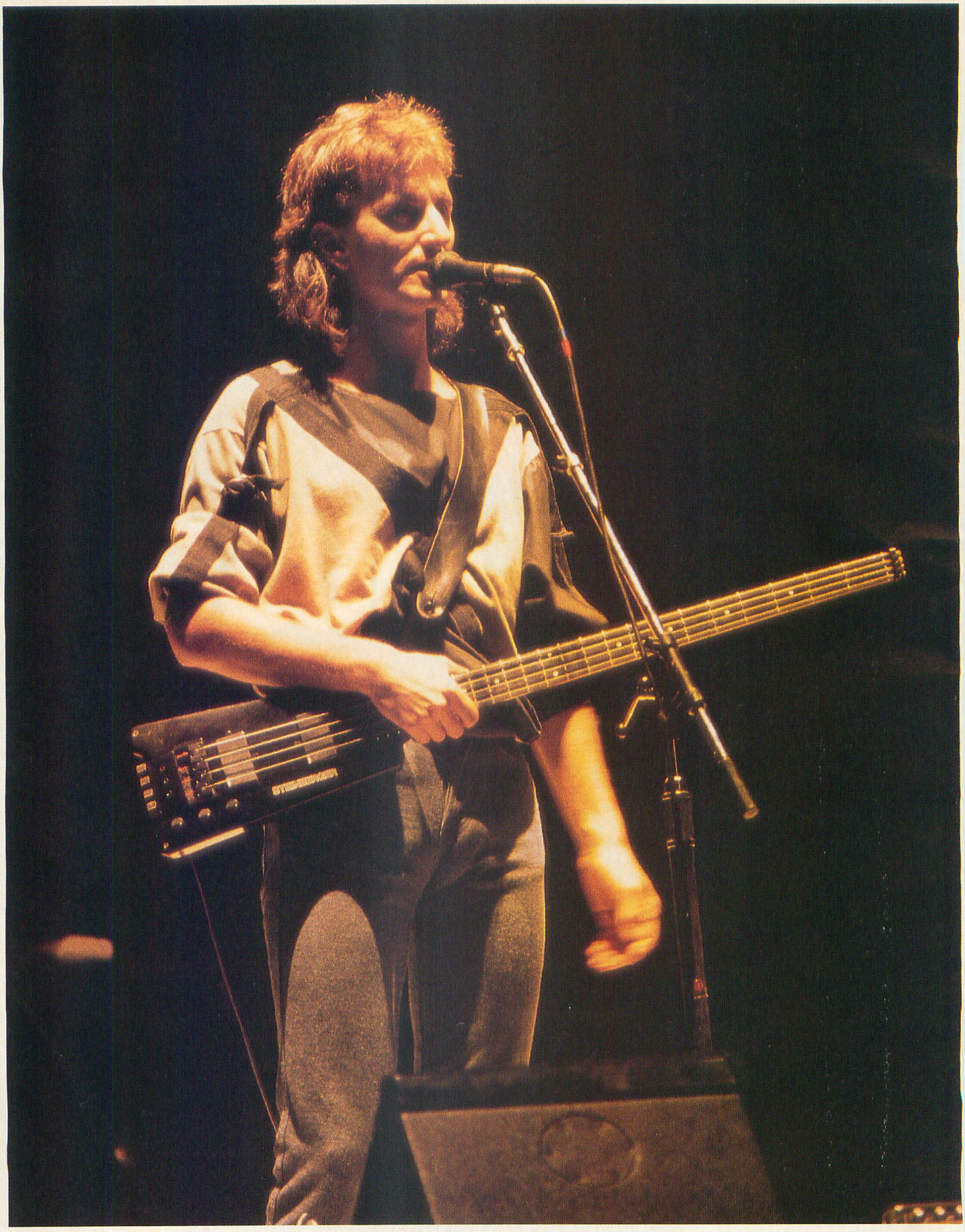
Add muscle to your distortion sound. Check out the new FX 57 Hard Rock Distortion, along with the entire FX series, at your DOD dealer.

Put the FX 57 Hard Rock Distortion to work with the FX 40B, the FX 75B and the incredible FX 17 Wah-Volume pedal, for a complete rock sound at an affordable price.

DOD

Manufactured in the U.S.A. with an exclusive 3-year warranty.

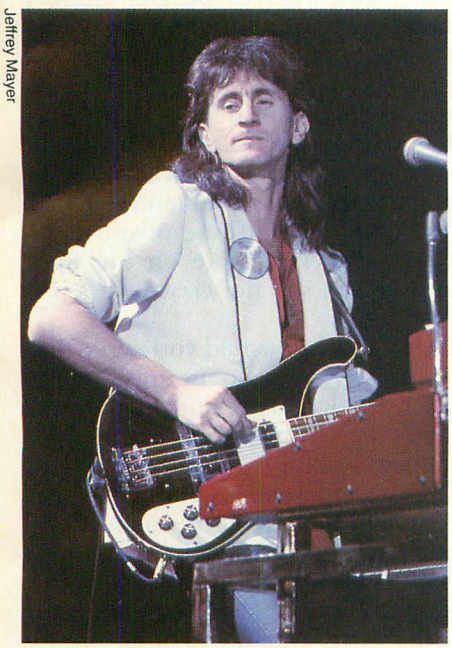
© 1987 DOD Electronics Corporation



Greg Bowler

Singing Bass

GEDDY LEE Is One Of The Reasons Everything Is Coming Up Sevens These Days For Rush



Jeffrey Mayer

by Zev Katz

In the age of MTV, where pretty faces and good moves are all-important, Rush stands out as a band that doesn't take image more seriously than music. Their career has been characterized by a constant striving to maintain their integrity. As a result, their music seems never to have suffered at the hands of ignorant record executives. Nor have they let their listeners control them. They have been much more concerned with musicianship and innovation than rock star trappings.

As a bassist, Geddy Lee is widely respected in rock circles, but he is really more than that. He is a keyboard player, songwriter and a distinctive vocalist, as well as co-producer of Rush's material. Recently he produced an album for Boys Brigade. During Rush's unprecedented five night sold-out stint at New York's Radio City Music Hall, Geddy took time out to talk to **GUITAR** *about his career and his music.*

GUITAR: Boys Brigade reminds me somewhat of the current English bands, although not quite as synthesizer saturated. Do you listen to much of that music?

GEDDY: Yeah, I listen to a lot of the stuff coming out of England now. I also like Talking Heads and occasionally I listen to some reggae, Bob Marley and Third World in particular.

GUITAR: Has doing the Boys Brigade project affected your view of Rush's direction?

GEDDY: It's affected me as a musician, because it's broadened my scope a bit. It's invariably going to affect what I do in Rush because whatever I am as a musician ends up becoming a part of Rush. I don't know what form it'll take, because our band is a lot like a sponge. Things we get into and listen to we sort of soak up and end up spewing out in our music. I don't think we'll be doing all short dance tunes or anything.

GUITAR: We are confronted daily with a barrage of new technology. Synthesizers, sequencers, electronic drums, and so on. You are using more of it than you used to. How do you feel about it?

GEDDY: I think you have to keep on top of what's happening. Music is changing, and all the tools of our trade are changing so fast that you have to keep up with it. You've got to at least learn and be aware of what's out there and decide whether you can apply it to what you're doing. Maybe you can't and that's fine. But you owe it to yourself to investigate the options. It would be much easier for me to go out on stage and just play bass all night, but it wouldn't be better for our music and I wouldn't be learning as much as I am, doing it this way.

GUITAR: Have you ever considered hiring a keyboard player for Rush so that you can just play the bass?

GEDDY: Well, we talk about having a keyboard player tour with us, but I don't know if we'll ever do that. At present we'd rather do it ourselves. If we ever do something on a record that we can't possibly reproduce live without another person then we might consider hiring somebody for a tour. But we're making Alex do more on keyboards now, so he's sharing my load a bit, which is helping out. Like on a couple of our old songs, *Spirit of the Radio* and *New World Man,* Alex is handling the sequencers.

GUITAR: It's great the way you go to the synth and Alex picks up on the Taurus pedals and then on the first beat of the bar he plays the bass notes on the pedals and on the second beat you're back on the bass.

GEDDY: That's right. We work those things out. It's like one of those Busby Berkeley dance routines. It's all choreographed pretty well. Some of the new things that we're writing are also using sequencers and he's doing them all now. I was doing it, but now I have too many switches and I'm playing more keyboards, so splitting up the duties is helping quite a bit.

GUITAR: But you'll find other things to do.

GEDDY: That's a problem. Every time I figure, well, I'll just be able to play the bass on this, someone says wouldn't it be nice if we had this or that going on? I think, yeah, that's true. You can't say no, because you know as soon as you start figuring out another part it's going to sound so much nicer. You're going to take the song further. And once you've done that, you can't go back. But I usually find one song on an album where inevitably the bass track will be way too busy. It's way busier than it needs to be, because I'm venting all my frustrations on one track where I'm only on bass and I can go nuts. It's one of those obnoxious bass lines that just won't shut up.

GUITAR: On stage you're using three different basses; the Rickenbacker, the Steinberger, and the Fender Jazz bass. What are the differences between them for you, and why do you need all three?

GEDDY: The Rickenbacker is my mainstay. I feel the most comfortable playing it. It has a particular sound that works with the Rush sound that was developed over a number of years. But as our music changes. . . . I guess where it really started was when I found my Jazz

Zev Katz is a studio and performing bass player in New York City.

bass and realized that I could use it in the context of the band, and it still sounded right. It's such a lovely bass to play, and has such a different tonality, that I found it refreshing to use. Then last year somebody came up to me with a Steinberger and said, "Here, try this." Now, I'm pretty closed-minded when it comes to basses, because there are so many around and they all have so many switches and buttons on them. I have enough choices in my life. I don't want to have fourteen choices of sounds on my bass. So I plugged in this Steinberger and it just blew me away. It just felt so nice to play, and I couldn't believe the sustain and the evenness of the notes all the way up and down the neck. Also, there were no dead spots. It's just a great sounding bass, so I've been wanting to use it more. Live it's so practical for me amidst all those keyboards. Since it has a shorter top of the guitar, I'm not banging into microphones or anything. So out of practicality and a real appreciation of the sound of the instrument I'm bringing it into more of the new stuff we're doing. My bass sound, probably for the first time in a few years, will change into more of a Steinberger sound.

GUITAR: About technique, do you play with a light touch, or do you really attack the strings? Or does it vary?

GEDDY: It varies. A lot of the time I play real hard, but I find I can play more fluidly when I lighten my touch. I also use my nails a lot. I always wanted to use a pick because I like the twang, but I hate playing with a pick because it feels so unnatural to me. So I grew my nails and I just use a bit of them to twang. Most of the time I do hit pretty hard, though. It depends on the song. We play a two hour show, so as the set goes on I probably vary my style five or six times. Sometimes I mute the string and pluck with my nail. Like on *New World Man,* half the song is muted and plucked with my nail. Then the other half I'll just bash the hell out of it.

GUITAR: What was the first instrument you played?

GEDDY: I played piano when I was real young and, I think like most kids, I had to go to piano lessons and I hated them. As soon as I found a good reason not to go anymore I didn't go. But then in school I started getting interested again. I started taking clarinet, then saxophone, then drums, but I didn't really play any of them very well. Then somebody gave me a guitar. It was a beautiful Hawaiian-looking guitar with palm trees on it and I learned *For Your Love,* by the Yardbirds. And that was it. I played that song thousands of times. Then, of course, because I could play one song, me and a bunch of pals started a band. Then our bass player quit and everybody said, "You play bass." I said, OK, and I started playing the bass.

GUITAR: Did you ever study on the guitar or bass, or did you teach yourself?

GEDDY: I just taught myself. I didn't really know what I was playing. It really wasn't until a few years ago that I made any effort to learn the language of what I was doing. I think when you work in a band, with the same people for many years, you don't really have to know the language of it because you invent your own language. But a few years ago I started working with other people and I realized that when you know the language of music it's a lot easier to get to a given point faster. I'm still very slow at it. I can't really read, but I can figure my way around pretty well.

GUITAR: How did you go about teaching yourself the language, once you decided to learn it?

GEDDY: Well, I first figured I'd better learn all of the notes on the bass. I had a friend who made me up a chart of all the modes. I'd go through the different scales; phrygian, lydian and all the rest. It was interesting. I used to listen to different jazz bassists and I would go; "Wow, that blows me away. How do they think of that?" But once I started going through these different scales and modes it took a lot of the mystery away.

GUITAR: Do you look at that as a disappointment, or do you feel that having the knowledge you are now open to do a lot more?

GEDDY: Well, both. I was disappointed to learn that these people who I thought were so amazing were just mortals. You know, when you're a musician you learn in stages. You learn and you reach a plateau where you're not learning anything, you're applying what you've learned. Then you're hungry and you say to yourself, "How do I get to another step, because I'm tired of playing these patterns and working in the same blocks of music?" You want to fill in those gaps on your fingerboard that seem like alien areas. So playing those scales was a big help in getting me over the hump and expanding my use of the neck. It helped me as a musician.

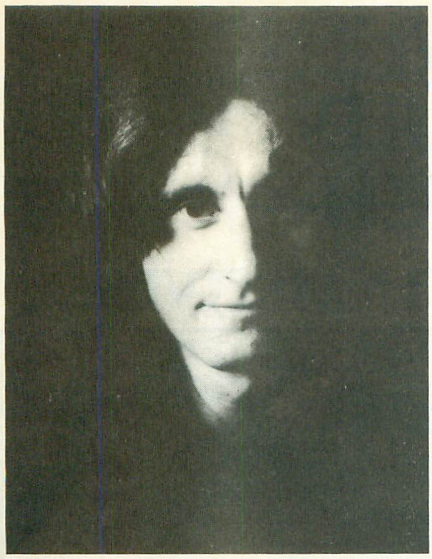
There is one point I'd like to make though. It's that if you have a good ear, and you're a rock musician or if you're playing your own kind of music, you don't have to feel bad for not knowing the language. In time, and in your own way, you'll probably learn it. But just because some guy went to Berklee doesn't mean that you don't have as strong a sense of music as that person does, just because he went and learned the language through a school. It all has to do with musicality. If a person is talented and has musicality he can make music with four notes. But if a person has no sense of music he can know every note on the neck and he can still not create, he's just reading.

GUITAR: But would you agree that if the person who *is* musical can learn the language and how to use it he's thereby increased his potential immeasurably?

GEDDY: Oh yeah. A hundred percent. I'm not saying it's one or the other. I'm saying the important thing is musicality. It's just that when you want to go out and communicate with the big wide world of musicians it really helps to know the language.

GUITAR: You have a much greater sense of space and of melody in your playing than most rock bass players. Did that come from anywhere in particular?

GEDDY: Primarily, I guess, from the influence of people like Chris Squire, who I thought always had that. John Entwistle as well. It's also because I sing. I think the two are always related. It was a bit difficult at first for me to sing and play bass at the same time. So I used to develop bass lines around my vocal lines to make it easier for me to do both at the same time. Then I realized I was getting a more melodic bass line out of it. I think the space came out of



Jeffrey Mayer

the drama of the early songs that we wrote. Big majestic chords and big spaces. Drop that 'A' note, you know? Like a bomb dropping.

GUITAR: There are times when the way you and Neil play together really reminds me of rhythm sections like Jeff Berlin and Bill Bruford, or Anthony Jackson and Steve Gadd. Did you spend much time listening to those guys?

GEDDY: Those are just two pairs we've listened to. There are so many great things being done. Our music is a little perverse in that it's rock music, and it's *hard* rock music, but we try to bring all these things into it. If we've learned something about a style of playing, or if we got into playing in whatever time signature and picked up something from somebody else, we'll apply it to our hard rock. Hard rock is our medium, and everything we learn we try to bring into that. We always try to keep the hard rock aspect of it there because that's our first music. But anything else that we can learn to help sophisticate that form of music, as far as our own sensibility goes, that's really all we try to do. At the same time, in the last few years we've placed very strong emphasis on feel. It used to be all technical. It was how many riffs we could put together in odd time signatures, one after the other. Our songwriting was more like piecing movements together, whereas now we're more interested in writing good songs, in the classic sense of the word.

GUITAR: Do you and Alex have any particular approach to songwriting?

GEDDY: Not really. It changes all the time. Sometimes it's so easy and so much fun and it just pops out. Other times it's like burning in hell. You go in and say to yourself, "Today I have to write something." Often what we do is try to just pick a starting point. We keep a lot of jam tapes that we do, and if we find a good jam we just work with it to get us going. Sometimes we end up in a place that's miles away from where we started, but we get there.

GUITAR: Almost all of your songs have at least one section that employs odd or changing meters. Where did that influence come from?

GEDDY: Originally it came from people like Genesis. They used to do *Apocalypse in 9/8*. Then we started hearing things from the odd fusion band and we just got clued in to it. For a while all we did was think in odd meters—5's and 7's. We just started experimenting and it was a great tool, because you'd figure out some rock riff and think how abstract it would sound to play it in seven. We fell in love with sevens. It's very hard to find a Rush album that doesn't have sevens on it. They're all over the place, but why not? Most rock albums are in four, so why not use sevens? Over the years you learn how to play real smooth in seven. We're working on something right now that's in 9/8. We found a pattern that really feels nice, so we're going to use it.

I think changing meters is a great thing. Sometimes, if you apply them to the kind of music that I play, it can get a bit abstract. But if you use them right, and in the right context, they're real effective. We're always sort of looking for a place where it'll work. It's nice, and it's different.

GUITAR: Are there any songwriters who you try to emulate?

GEDDY: There are so many. To me, Peter Townshend is one of the great hard rock songwriters. He just writes great *songs*. The most difficult thing is to write a really great song. That's something I never really appreciated until the last couple of years. I think the most important thing is that if you find an idea for your song, that the music and the lyrics both say the same thing. That's what it's supposed to be. Then you're saying, "Yes, of course. There could be no other music for this lyric." It's such a difficult thing to achieve perfection in songwriting. That's why you go on and on and keep trying to do it and keep changing. I know a lot of our fans would much rather we were still playing twenty minute songs with a lot of real complexities in them. I hope they appreciate that we just aren't interested in doing that anymore. We're trying very hard to learn more about what we do and to perfect our craft, and you can't do that by staying in the same place. I know for myself, I listen to bands that I like and I like them in a certain period and want them to always stay *that* band. Then they go on to something else and you resent it a little bit. At the same time they have to do that. They have to go on. We're very much that way. We're a band that wants to be around for a long time, and we look at our existence over the long run, so what we do on this album isn't *it* and *everything*. It's another stage we're going through and another experiment, in a way. Sometimes you just can't help what comes out. If you're writing honestly, and it's an honest expression, you sit down to write and it comes out. This guy may not like it, and in two months you may not like it yourself, but that's the way you felt at the time, that's the thing that came out, and that was your honest expression at the time. It's important to keep that, otherwise it gets pretty contrived.■

An Amazing Story!

THEY LAUGHED WHEN I SAID THEY COULD HAVE PERFECT PITCH—

BUT WHEN THEY HEARD FOR THEMSELVES...!

It's a universal fact: you need a great ear to make it in music. Keyboardist David L. Burge tells the true story of how he unlocked the secrets to the Perfect Ear.

World famous for his Perfect Pitch Seminar, Burge explains how to gain Perfect Pitch. His simple technique is for all musicians.

by David L. Burge

It all started when I was in ninth grade. There was this girl in my school named Linda—she was supposed to have an incredible gift. They said she could name any pitch *by ear!* They said she had "Perfect Pitch."

I tried to imagine it. Do you mean if I play a B♭, she can tell me *without looking?* It seemed impossible. How would she know B♭ from A, B, or C?

But then again, if there *were* such an ability...it would enhance your entire understanding of music! All musicians—from rock to classical—would want to identify pitches by ear!

It was too fantastic a claim. I doubted it.

The Challenge

Indignantly I sought out Linda and asked if the stories were true. Could she really name any tone just by hearing it? Casually, she said she could.

I felt more than a little incredulous at this point. I rudely asked, "Do you mind if I test you sometime?"

"OK," she responded cheerfully. It made me all the more curious and impatiently excited. I *had* to get to the bottom of this musical mystery.

At the first opportunity I reminded Linda about my "challenge."

I carefully picked a time when she had not been playing the piano. I had her stand where she could not see the keyboard. I made sure other classmates could not give her cues. Everything was set just right so I could expose this thing as a ridiculous joke.

Inside me the tension was mounting. Linda, however, appeared serenely unaffected. With silent apprehension I chose an obscure note: F#. (This will confuse her!)

I had barely touched the tone. No sooner had it sounded than she *instantly* said, "F#"!

I was astonished! It was so amazing that I quickly played another tone.

She didn't even stop to think. *Immediately* she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without any visible effort. Unbelievably, she identified the pitches as easily as colors.

"Sing an E♭," I demanded, determined to confuse her. Quickly she sounded the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but still she sang every one perfectly on pitch.

"How in the world do you do it?" I exclaimed. I was totally boggled.

"I don't know," she replied. "But I'm sure it's something you can't buy."

The reality of Perfect Pitch hit me hard. My head was swooning with disbelief, yet I knew from my own experiment that Perfect Pitch is real.

My Musical Quest

"How does she do it?" I kept asking myself. On the other hand, why can't *everyone* do it?

It dawned on me that most people go through their entire lives listening to music, yet they seldom know the tones they hear. Most *musicians* cannot tell C from D#, or G major from F major. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. My brothers and sisters would test me. Each time I would try to carefully determine the pitch by how high or low it was. Almost every attempt failed miserably.

I tried day after day to locate that "mental pitch barometer." I tried to feel each tone. I tried to visualize them. I tried associating things to them. Then I tried to memorize them by playing them for long periods. But nothing worked. The situation proved utterly hopeless.

After weeks in vain, I finally gave up. Linda's gift was surely unusual and extraordinary. But it was for her and a select few like her. Others were not meant to have it. And do not ask me how she does it, because I have no idea.

The Realization

But just then something miraculous happened. I had stopped *thinking* about the problem. I had stopped *trying*. I had stopped *intellectualizing* all about listening. Now, for the first time, *I STARTED TO LISTEN NATURALLY.*

Suddenly I began to notice faint "colors"

within the tones—similar to the colors in a spectrum of light. But I did not *see* colors—I *heard* the sublimely delicate "sound colors" which exist in all of music—the pure and natural colors of the *sound* spectrum. They had always been there. But this was the first time I had ever really paused to listen.

Now I could name the pitches by ear! It was simple. An F# sounded one way—a B♭ had a different "color sound." It was as easy as seeing red and blue!

Instantly the realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart were able to hear music mentally and sing and identify tones at will—by "color sound." It's simple!

I became convinced that every musician has Perfect Pitch in his or her own ear, but the vast majority have never really learned to *listen*.

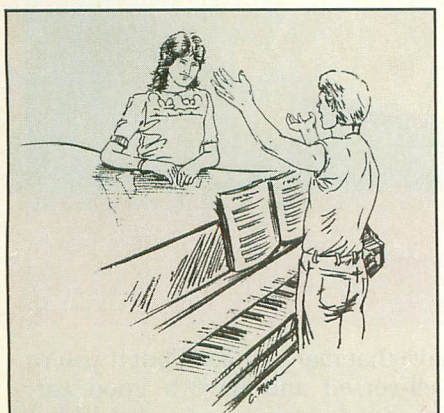
I tried out my theory on my close friend, Ann. She is a flutist. I told her that Perfect Pitch is easy, and that she could do it herself.

"Oh, I could never have Perfect Pitch," she laughed. "You can develop a good *Relative* Pitch [comparing one tone with another], but you have to be *born* with Perfect Pitch."

"People feel that way because they don't understand what Perfect Pitch is," I explained. "It's really easy—all you have to do is listen!" I sat down at the piano and showed her my discoveries.

She agreed with everything I showed her. She *had* to, because she heard everything for herself. But she still had a nagging doubt that this was really Perfect Pitch.

The next couple of weeks we dabbled a bit more. Though hesitant at first, Ann gradually came to identify tones with incredible accuracy. Of course, this is the very definition of Perfect Pitch. It soon became clear she had fully acquired the skill which before was a mere fantasy.



"How in the world do you do it?" I exclaimed. I was totally boggled.

Fame spread throughout our school that Ann and I had Perfect Pitch. We became instant celebrities. Students would often dare us to name pitches, sing tones, what chord is that, how high did she sing, give me an A, etc. Everyone was amazed.

Perfect Pitch allowed me to progress far faster than I ever thought possible. After all, hearing is the basis for all music. Not only did I receive A's in ear-training (no problem!), but I completely skipped over required college courses. Most important, I learned that no amount of practice, lessons, or equipment can ever replace the value of your ear.

Spreading the Knowledge

That's how it all started. Little did I know that years later I would be teaching seminars on Perfect Pitch.

Actually, I rejected the idea of seminars at first. There were so many misconceptions about Perfect Pitch. People often *laughed* when I said they could have it. Some thought it would bother them if things were out of tune. I guess it's easy to downplay something when one feels it is beyond reach.

But Perfect Pitch adds a dazzling new dimension to listening. It's a total artistic sense which promotes tremendous levels of talent in every phase of musical activity—from performing and playing by ear, to improvising, listening and writing, singing, transposing, tuning, better memory—and much deeper *enjoyment* of music. Perfect Pitch means *increased powers of listening*.

I let musicians test me to prove my points, but it didn't help. They usually felt that I had the knack, but for them it was unattainable.

How was I to calm this skepticism? Remember, at that time I did not have the thousands of students worldwide who are experiencing Color Hearing for themselves.

So I went back to the basics. I would prove my points in just one simple way: by having people *hear for themselves*.

It worked! No amount of lecturing could do it. No amount of testimonials. No amount of logic, persuasion or research would prove it to some. But even "old school" professors were gratefully changing their minds when they *experienced* their "first taste" of real Perfect Pitch. Rock musicians, classical, jazz—they heard for themselves! All talk became unnecessary.

The Experience

The experience is both subtle and awesome. It's like switching from a black and white to a color TV. Without Perfect Pitch it's like "black and white" hearing—all the tones sound pretty much the same, just different shades of "gray."

Perfect Pitch gives you the *colors* of the tones. Color lets you recognize them—an A over there, a C# here, E major chord there, etc. Each tone has its own unique color sound. That's why I like to refer to Perfect Pitch as "Color Hearing."

Perfect Pitch is definitely something you can't buy. Instead, you unfold it *from within yourself*. I feel fortunate that I'm able to offer the knowledge of how to develop it. It's ridiculously simple. But you have to hear for *yourself* to gain it. It's yours—inside you, waiting, free as the air you breathe. And it's a priceless musical possession.

To start, you just need a few basic instructions. As your ear becomes cultured you begin to enjoy and use these delicate sound colors. You learn to hear beauty you may never have appreciated before. It's a whole new awareness—once you uncover it you own all its possibilities.

This is Perfect Pitch.

GET STARTED!

Mail to:
American Educational Music Publications, Inc.
Music Resources Building, Dept. H33
Fairfield, Iowa 52556

✓ **Check it out**

☐ Send me a *FREE* PERFECT PITCH REPORT with more info.

☐ *I want to get started!* Send me Burge's **Perfect Pitch Ear-Training Course**™ on a **40-DAY FREE TRIAL BASIS.** (Basic Course includes short handbook plus two easy 70-minute audio cassettes of Burge's famous Seminar.) I understand that I may use the Course at *no risk* for a full 40 days. At that time I must feel completely satisfied with my results and am gaining personal music benefits or I may return everything for a prompt refund. Enclosed is $45 plus $4 shipping.

☐ *I want it all!* Enclosed is $65 plus $4 shipping. Send me Burge's complete **Perfect Pitch SUPERCOURSE**™ (same as Basic Course, above, plus two 60-minute **Color Hearing "Help Me" Tapes**™ with additional instructions for faster results). *FREE BONUS:* Also send me Burge's 90-minute tape on Relative Pitch (a $14.95 value) ABSOLUTELY FREE with my **Perfect Pitch SUPERCOURSE**™.

Make check or money order payable to: American Educational Music. Canadians may remit Bank or Postal Money Order in U.S. funds.

Please allow 3-4 weeks for delivery. For rush service (one week from our warehouse) add $2 (total $6 shipping) and write *RUSH!* Foreign orders (except Canada) add $5 (total $9 shipping) for air service. U.S. funds only. Iowa residents add 4% tax.

Name_____

Address_____

City_____

State_____ Zip_____

I prefer to charge my ☐ VISA ☐ MasterCard

Card #_____

Exp. Date_____

Signature_____

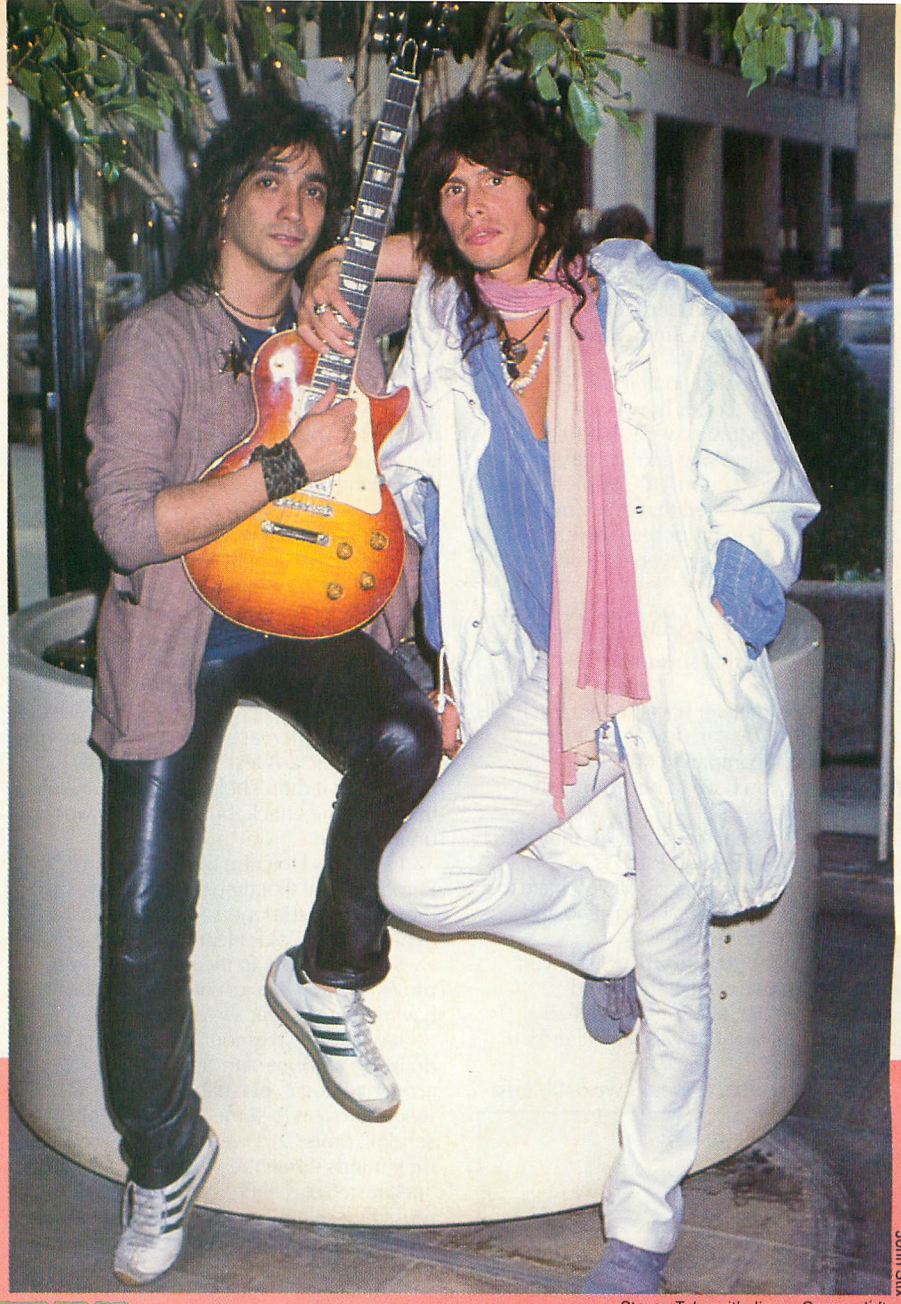
For fastest service:
Call Our 24-hour Order Line:
☎ (515) 472-3100

Give Your Phone Rebate Code ➡ H33
You'll get a 50-cent rebate for your call when you give your Phone Rebate Code (above) and charge your Course to Visa or MasterCard. Call *NOW—day or night!*

© 1988 American Educational Music Publications, Inc.

CIRCLE 07 FOR MORE INFORMATION

Emerging from the fertile New England region that produced the Cars, Boston and the J. Geils Band, Steven Tyler started his career as a drummer for the Chain Reaction, opening for bands like the Left Banke, in swanky hot rock locales, like Stamford, Connecticut. Matching wits and licks with Joe Perry, who was once a dishwasher at the club in New Hampshire where Tyler regularly played, he formed Aerosmith. The band soared to the rock 'n' roll heights through the '70s, producing classics like *Dream On, Walk This Way, Seasons of Wither, Sweet Emotions* and *Back in the Saddle.* In the 80s, set back a bit by a motorcycle accident, Tyler has teamed up with Jimmy Crespo. He talked recently to GUITAR about the vagaries of the rock star business, especially as it pertains to songwriting.



John Stix

Steven Tyler with Jimmy Crespo, left.

on Songwriting

STEVEN TYLER of AEROSMITH

Interview by Bruce Pollock

All the bands I'd ever been in were the kinds of bands where everyone would always be practicing but never get anything clear when it came to writing songs. Then I saw this band in New Hampshire that was the makings of Aerosmith. It was Joe Perry, Tom Hamilton, Pudge Scott. They played at this place called the Barn, where I used to play. They were horrible, but the way they did *Rattlesnake Shake* was something else. Joe was really into Alvin Lee. And I went, if I can get this groove with this guy and start writing songs . . . Then I met Joe on the front lawn of my parents' resort, Tallerico Lodge. Joe pulls up in his little MG. I was mowing the lawn. I said, 'Listen, maybe someday we'll have a band together.' I'll never forget saying that to him. It's in the trees. They heard it. It's still there.

COMPOSING

My father was a classical musician. When I was a child in the Bronx, he had a piano in the apartment and he would literally practice four hours a day. That's what I grew up with. I don't play guitar or piano very well, but it seems to me as though it's easier to write on instruments I can't play too well. You don't have that many choices, but if you're well-versed and have a good ear, you tend to jump on something that's really pretty and work with it, as opposed to going to a million different changes and chords and augmented and diminished and so on. So it's very easy for me to write on piano, where I'm limited. I play in the key of C, F, F minor. If somebody plays some chords I'll go stop, and sing a melody over it. It's as easy as that. It comes natural to me. If you can get the melody line out of the way you can start working on other things. If you're collaborating with someone and you're both

from the same school, which is a good song is a good song, a good tone is a good tone, and sometimes majors don't go under minors but when they do it's beautiful; if you both know about that then things can work out really good together.

CONTENT

I write about the joys of life, sometimes the sorrows. Some albums are more full of sorrow than joy, therefore, those albums didn't sell as well. People like to listen to music to identify with the songs. You don't want to identify with really down songs. I realize it if I'm in a down head. I'll write the song and stash it away in my memory bank. If it's a good song I'll put it on record anyway. *Seasons of Wither* was written in the winter. It was cold outside. I was pissed off about the tour. I was pissed off about my taxes, which were $680,000 in 1976. Joey Kramer pulled a guitar out of a garbage can, put a couple of strings on it. It could only take four strings because the neck was bowed. You could shoot arrows with it.

Dream On was written 4–5 years before the group even started. I wrote it on an upright piano in my parents' living room at Tallerico Lodge, in New Hampshire. Never in a million years did I think I'd take it to guitar. When I transposed it to guitar Joe Perry played the right fingers and Tom Hamilton played the left hand on bass. Sitting there working it out on bass with Tom I got a little melodramatic. The song was so good it brought a tear to my eye.

Walk This Way came out all at once. If you listen to the words, they're all really filthy. The song evolved from watching the Three Stooges on TV. They all walked this way.

Out of some of the worst times the best songs have come. I had all my ideas to the **Rocks** album in a manilla envelope. The whole album was finished and I left all the lyrics in a cab. I lost the whole thing, all the words to the songs. I had to go back to the Ramada Inn on 8th Avenue and sit with the headphones and bring it all back. I got about 50% of it. Can you imagine what was in that cab that went into the wastebasket?

CAREER

The way time goes by when you're in a rock 'n' roll band is so strange. I started ten years ago and the first five years were wonderful. You'd just become a rock star and you'd just become famous, or semi-famous, and it was all new. In the beginning we toured nine months straight. Maybe we'd be off for two weeks in Hawaii. But we were always touching new ground. The audiences were getting bigger and screaming louder. Then we'd come back and do an album. It got ridiculous after a while. Then again, it's funny. It depends on how you look at it. There was literally a time when I would go home and roll off the bed and dial 71 for room service. For the last three-four years what I've been doing is wondering where the last ten years have gone. I'm wondering where the eight million dollars that I earned in the last ten years has gone. Sometimes I write about what I'm wondering. They become bummer songs.■

B.C. Rich

EVERYBODY'S GOING PLATINUM...

From coast to coast, everybody's making the "switch to RICH." If you're fed up with boring "copy shapes," go Platinum!

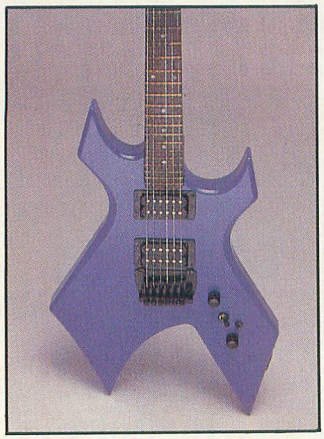
NEW!

BICH

Special Features

- Locking Tremolo
- Gotoh Tuners
- Alder Bodies/Maple Necks
- Black Chrome Hardware
- Pick-Up Selectors/Coil Tap Switches
- Jumbo Frets
- Famous B.C. RICH Headstock
- Fast Natural Necks
- Hard Shell Case

Great Body Styles

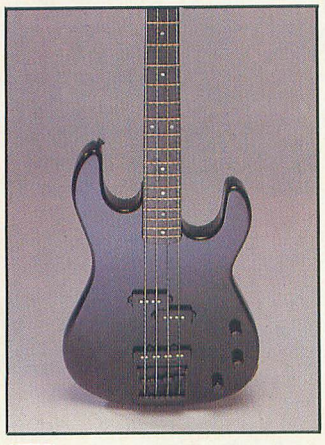


WARLOCK

WARLOCK BASS

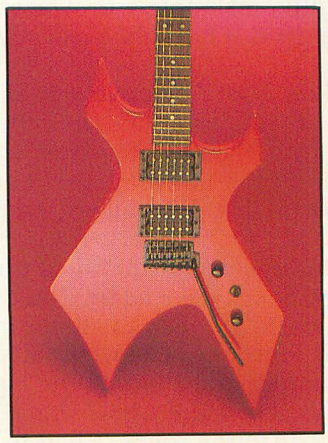
IRONBIRD

ST



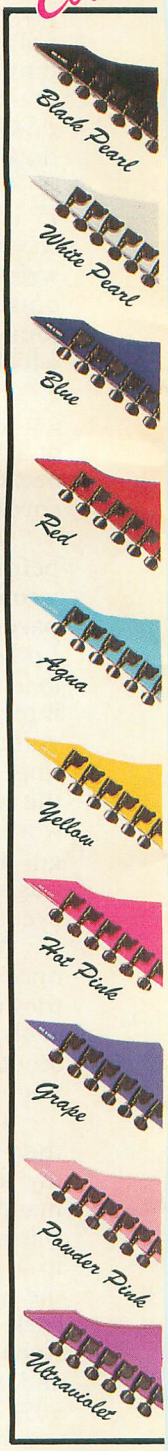
STB

...AND RAVE II!



WARLOCK

Hot Colors



Contact your B.C. RICH representative today!

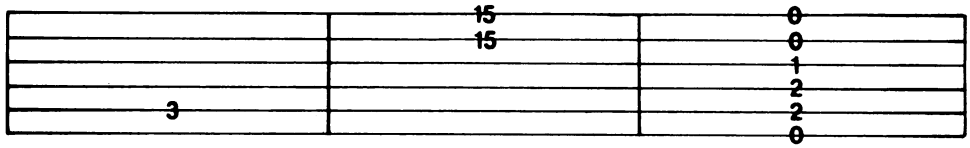
B.C. RICH, WARLOCK, IRONBIRD, and BICH are trademarks of B.C. RICH INTERNATIONAL
PLATINUM and RAVE II are registered trademarks of CLASS AXE, INC.

© CLASS AXE, INC. 1988

CLASS AXE, INC.
P.O. Box 239
Middlesex, NJ 08846

TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

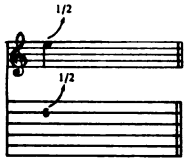


5th string, 3rd fret

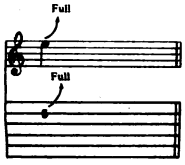
1st string, 15th fret, 2nd string, 15th fret, played together

an open E chord

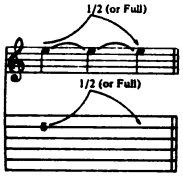
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



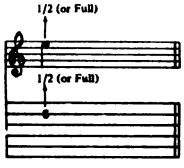
BEND: Strike the note and bend up ½ step (one fret).



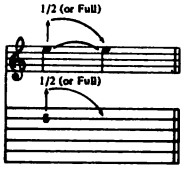
BEND: Strike the note and bend up a whole step (two frets).



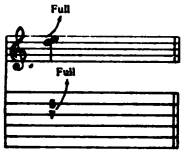
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



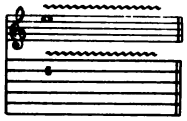
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



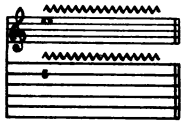
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



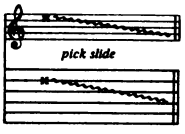
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.

SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.

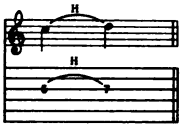
SLIDE: Same as above, except the second note is struck.

SLIDE: Slide up to the note indicated from a few frets below.

SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.

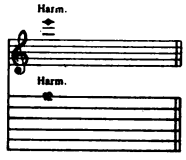


HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

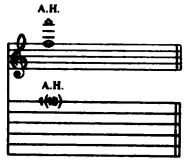
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).

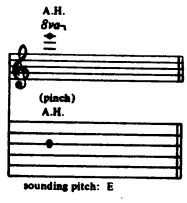
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.

PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

By Andy Aledort

SULTANS OF SWING

In this transcription, the two rhythm guitars have been combined to create a single rhythm guitar part which utilizes the best of the two, creating a solid part to back the lead guitar obbligato. This rhythm guitar part features muted-string accents, so release pressure on the strings while maintaining the chord forms to attain the smoothest performance. Mark Knopfler's fills are primarily based on D pentatonic minor (D,F,G,A,C) and D Aeolian (D,E,F, G,A,Bb,C), and serve in a call-and-response manner during the verses. The guitar sound is definitely "Stratocaster," enhanced, with slight echo and chorus effects. Part of the uniqueness of Knopfler's sound comes from his choice not to use a pick; he picks with his fingers, often pulling up on the string and letting it slap against the fretboard for added dynamics. Knopfler does stay diatonic to the chords, often using the major second (B) and major third (C#) over A. Many of his riffs feature the sustaining and holding of bent notes while attacking others, creating a sound reminiscent of pedal-steel guitar (see bars 7 & 8 of the 3rd verse, and bars 9 & 10 of Guitar Solo I). He also achieves this effect by picking a note that is pre-bent and then releasing it while sustaining other notes (see bars 8 & 9 of the 5th verse). Knopfler's first solo is very strong melodically and is delivered with a wide range of dynamics, from his use of a sensitive attack for arpeggios (bars 3-5) to a sharp attack for clear single-note lines (bars 1 & 2, bars 13-17). Knopfler pulls out the stops for his outro solo, which drew comparisons to Jimi Hendrix when the song was first released. Starting at bar 5, Knopfler displays some fiery, blues-inspired lines, none of which are as difficult to execute as they look, but do require a sensitivity to dynamics and touch to make it come alive. The riff beginning at bar 14 utilizes triadic arpeggios in sixteenth-note groups of four, outlining each chord (Dm: F,D,A,D,Bb: F,D,Bb,D,C: G,E,C,E). This is a great song to jam and improvise on, so have fun with it.

Ray Olson

TOM SAWYER

Alex Lifeson uses chords with great sustaining qualities for this tune, and in conjunction with the synth chords, the overall sound is very full. Most of the rhythmic syncopations are played by guitar, bass, and drums, and along with the odd-time sections (featuring the use of 7/8, 7/16, and 3/8), the song has a fusiony feel to it, which is a staple of the Rush sound. Lifeson uses a powerful, distorted tone with ambient echo and chorus, using a guitar with single-coil pickups. RIFF A is a good example of Lifeson's rhythm work, as he creates a part that combines a moving bass line with sustained unisons (similar to "Limelight," GUITAR, May '85). Reading in 7/8 can be confusing, so read carefully, counting eight-notes in your head; count sixteenths for the 7/16 to avoid confusion. Lifeson's solo is based primarily on E Mixolydian (E,F#,G#,A,B,C#,D) and features some of his characteristically unusual phrasing, squeezing and stretching notes alternately. I suggest tackling a few bars at a time and piecing them together, as opposed to the "sight-reading-burn-right-through-it" approach. The song fades on simple chord arpeggiations with synth improv. Geddy Lee's bass line is highly energetic (as usual) and is abutted with Taurus synth-bass pedals. This is a great workout for all bassists, with Geddy utilizing E Mixolydian to great effect. The last few bars feature great syncopations which work off Neal Peart's bass drum accentuations.

BACK IN BLACK

"Back in Black" begins, after the initial groove-setting chugs, with a rhythmic figure that combines I position chords with alternating riffs, the first of which is based on E pentatonic minor, in I position using open strings. The second riff is a syncopated figure which ends with a bit of a stretch—B (5th string, 2nd fret), to another B (6th string, 7th fret). This pattern (designated as Rhythm Fig. 1) continues through the verse. When playing the chorus (Rhy. Fig. 2), hold each chord for as long as possible, running them into each other. In Rhy. Fig. 3, follow the rhythmic slashes and strum directions as closely as possible, as the activity nicely fills the gaps left by the vocals.

In the first solo section, there are two rhythm guitars which play very similar parts; one guitar (Rhy. Fig. 4) plays chords mixed with double stops (two note chords), while the other guitar (Fig. 4A) plays chords combined with single notes. As in the intro and verse figures, the 1st and 3rd bars are identical, while the 2nd and 4th bars are different. Although these parts are simple, they comprise the rock-solid groove which holds the song together.

NOTE 1: Play this riff starting with your second finger, then use your 1st, 3rd, and 4th for the G, A, and Bb, respectively. Hammer the 3rd finger to the 4th, pull-off back to the 3rd, and then to the 1st finger. Do this as smoothly as possible; you may use your 1st, 2nd, and 3rd fingers if it is more comfortable, but it's not a bad idea to build up strength and dexterity between your 3rd finger and your pinky.

NOTE 2: This riff (on the 3rd beat), based on E pentatonic minor in XII position, is a staple of rock soloing, and can be found in the styles of Johnny Winter, Eric Clapton and Jimi Hendrix. Before the final chorus, there is a section which reminds me of Led Zeppelin, especially in Brian Johnson's bionic ad-lib screaming. RIFF A is actually an elaboration on the 2nd half of the intro riff, and the new riff is played in the key of A, as well as

Tablature Explanation page 17

WALK THIS WAY

As Recorded by Aerosmith

(From the album TOYS IN THE ATTIC/Columbia Records)

Words and Music by
Steven Tyler and Joe Perry

Copyright©1975, 1988 by Daksel Music Corp
All Rights Administered by Unichappell Music, Inc.
International Copyright Secured All Rights Reserved Used by Permission

A5

best things in lov - in' with a sis - ter and a cou - sin on - ly start - ed with a lit - tle kiss,_ a - like this!

Fill 1

P.M.

P

sl.

N.C.
(Both gtrs.)

P.M.

P

P.M.

w/Rhy. Fill 1

2nd, 4th Verses
w/Riff A *(7 times)*
N.C.(C7)

See - saw swing - in' with the boys in the school and your feet fly - in' up in the air,_ I sing,

*Sing cue note melody 2nd time (4th verse) wherever it appears.

"Hey did - dle did - dle" with your kit - ty in the mid - dle of the swing like you did - n't care._ So I

took a big chance at the high school dance with a miss - y who was read - y to play,_ was a

**Sing harmony 1st time only.

w/Rhy. Fill 2

(2nd time) me she was fool - in' 'cause she knew what she was do - in' and I know'd love was here to stay_ when she told me to

me she was fool - in' 'cause she knew what she was do - in' when she told me how to walk this way._ She told_ me to

Rhy. Fill 1
Gtr. II

sl.

sl.

Rhy. Fill 2
(Both gtrs.)

P

sl.

P.M.

P

sl.

Chorus
C7
F7
C7
walk this_ way,_
walk this_ way,_
walk this_ way,_
(after 4th verse, 1st time only)
...talk this_ way,_
Gtr. II
Gtr. I
1.
2.
Guitar solo I
2nd time to Coda w/Riff A (3 times)
N.C. (C7)
F7
F7
walk this_ way._
walk this_ way._ Uh, just gim - me a kiss!_
(after 4th verse) talk this_ way._ Uh, just gim - me a kiss!_
Gtr. II
1/2
H P
Full
w/Fill 1
A5
A - like this:
P P
Full
1/2
P P P
Full
N.C.
(Both gtrs.)
w/Rhy. Fill 1
P.M.
P
P.M.
P

3rd Verse
w/Riff A *(7 times)*

N.C. (C7)

School girl skin - ny with a class - y kind - a sas - sy lit - tle skirt's climb - in' way up her knee,_ there was

three young_ la - dies in the school gym lock - er when I no - ticed they was look - in' at me._ I was a

w/Rhy. Fill 3

high school los - er, nev - er made it with a la - dy till the boys told me some-thin' I missed,_ then my

w/Fill 1 A5

next door neigh - bor with a daugh-ter had a fa - vor so I gave her just a lit - tle kiss_ a - like this!

D.S. al Coda

N.C. w/Fill 1 A5

P.M. P.M.

Guitar solo II

Coda w/Riff A *(3 times)*

N.C.(C7)

Gtr. II

Rhy. Fill 3
Gtr. II

w/Fill 1
A5
Like this!
Guitar solo III
w/Riff B(till fade)
N.C.
Gtr. II
trem. bar
Gtr. III
E7
A7
Riff B

A7
E7
A7
sl.
Full
8va
1/2
P
H
3
loco
Begin fade
Fade out
let ring

BASS LINE FOR

WALK THIS WAY

As Recorded by Aerosmith

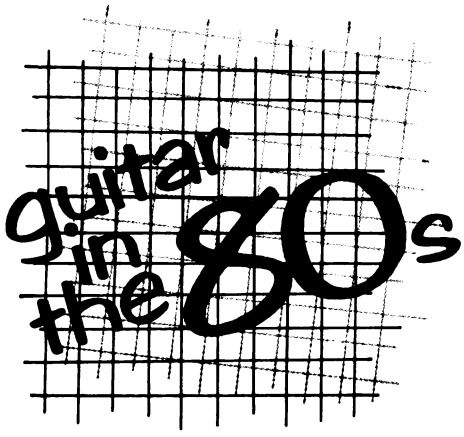
(From the album TOYS IN THE ATTIC/Columbia Records)

Words and Music by
Steven Tyler and Joe Perry

Copyright©1975, 1988 by Daksel Music Corp
All Rights Administered by Unichappell Music, Inc.
International Copyright Secured All Rights Reserved Used by Permission

Chorus
C7
F7
... walk this_ way,_ (etc.)
To Coda
Guitar solo I
N.C.(C7)
A5
N.C.
3rd Verse
N.C.(C7)
School-girl skin-ny with a class-y kind-a sas-sy (etc.)

D.S. al Coda
A5
Coda
C7
sl.
sl.
F7
Guitar solo II
N.C.(C7)
sl.
sl.
A5
Guitar solo III
N.C.
2
2
Play 4 times and fade
2
2
2
2

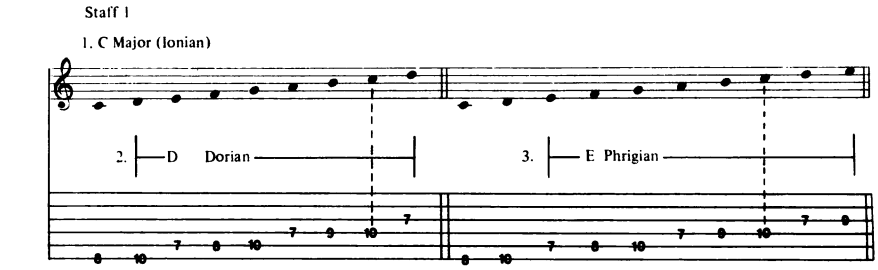


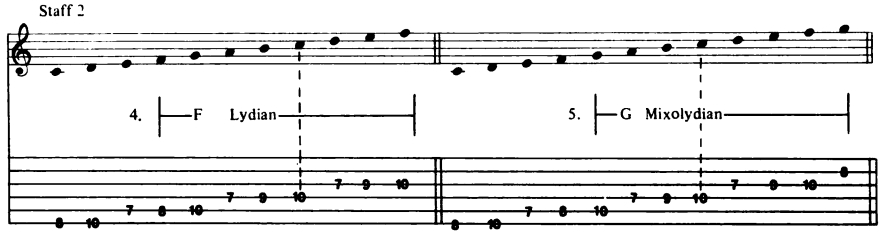
THE 7 FUNDAMENTAL MODES By Andy Aledort

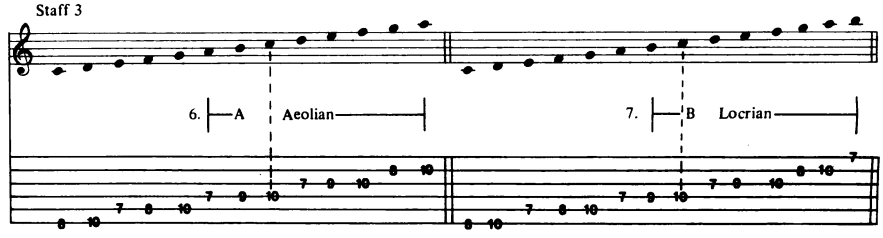
This month we're examining the 7 fundamental modes, all of which have their origin in the Major scale. A full understanding of these modes is essential, whether you are soloing over a chord (or chord changes), or composing, as each mode outlines a different tonality (chord).

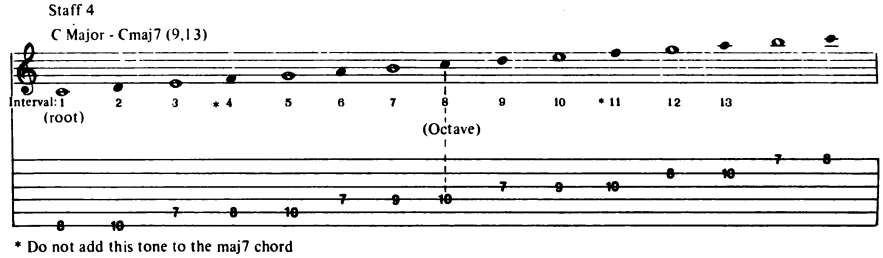
The first mode is the Major scale, which is also known as IONIAN. Six additional modes can be derived by starting on each successive step of the Major scale, and continuing to the octave of that note (to be found in the second octave of the scale).

In STAFF 1, we have a C Major scale in VII position (we'll use the key of C for the sake of simplicity; no accidentals).

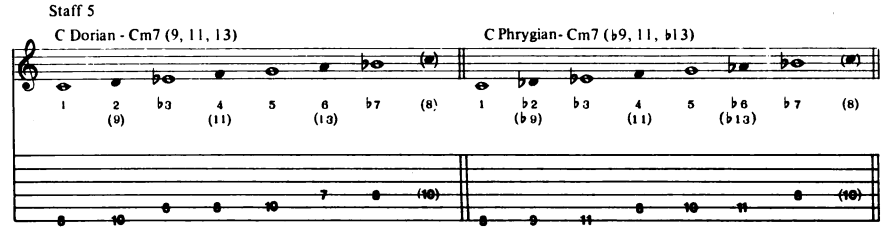


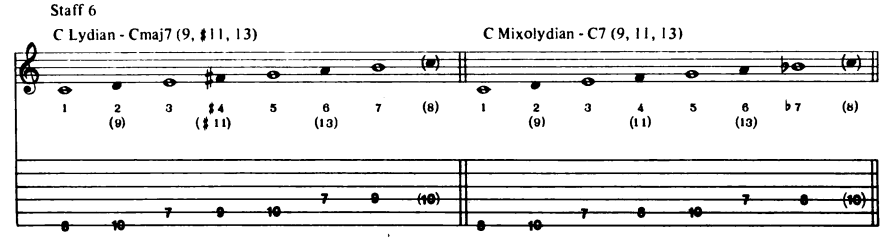


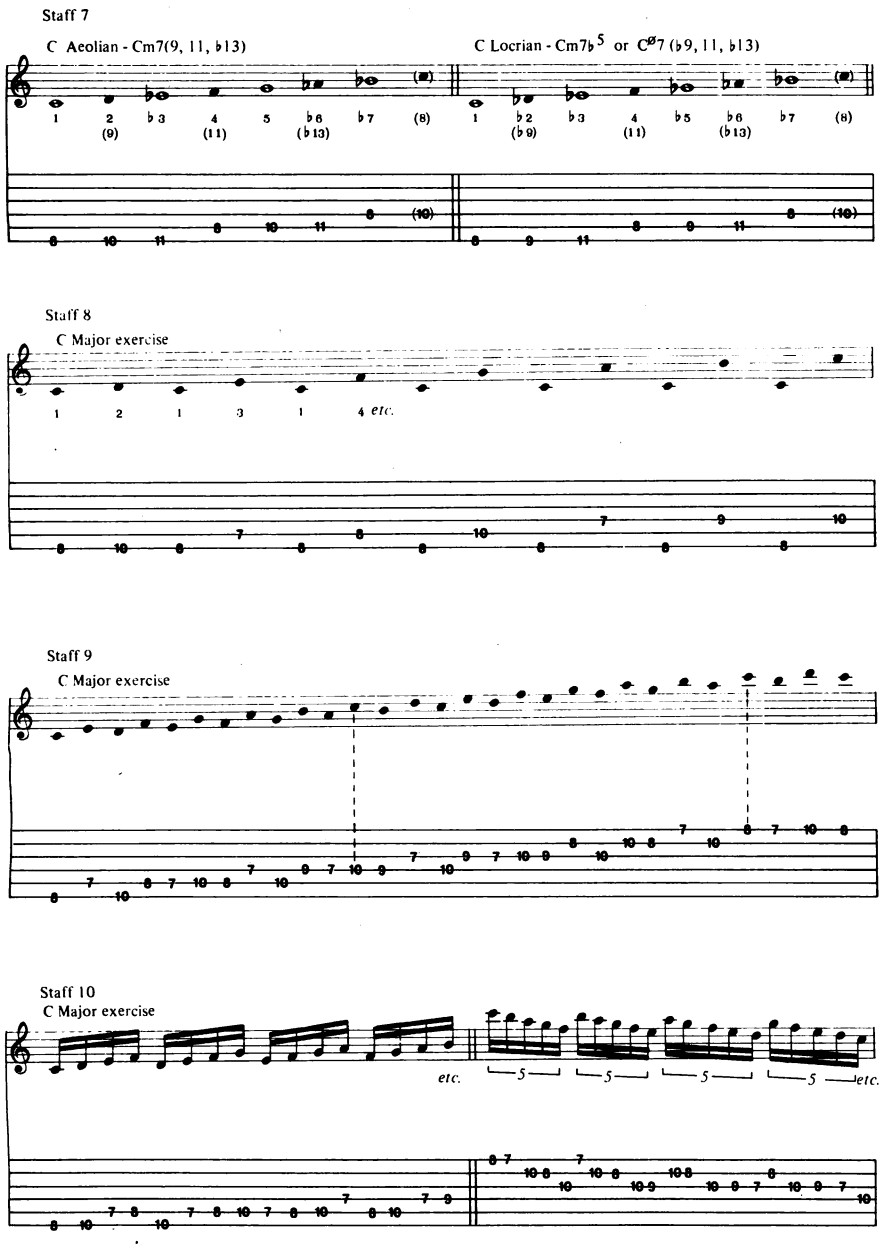




* Do not add this tone to the maj7 chord







The broken vertical line shows the octave note; any notes above the line are a continuation of the Major scale in the second octave. In the 1st bar, we begin from the second tone, D, and continue in the same series of half and whole steps to a D note one octave above. This new scale is D Dorian, or the second mode of C Major. In bar 2, we begin from the 3rd tone, forming the 3rd mode, E Phrygian.

In STAFF 2 we continue the process, forming the 4th mode, F Lydian, and the 5th Mode, G Mixolidian. In STAFF 3, we find the 6th mode, A Aeolian, and the 7th mode, B Locrian.

In each case, first play the C Major scale, and then the mode, focusing in on the first note of the mode. Think of it as the new root note, or key-tone. Regardless of key, you should think of the modes in sequence; 1st mode (Ionian); 2nd mode (Dorian); 3rd mode (Phrygian); 4th mode (Lydian); 5th mode (Mixolydian); 6th mode (Aeolian); 7th mode (Locrian). Memorize the order of the modes so you can keep in mind the relative Major scale, i.e. Phrygian is the 3rd mode, so begin from the 3rd note of a Major scale; Locrian is the 7th mode, so begin from the 7th note, etc. . . .

In STAFFS 4, 5, 6 and 7, all the modes have been written using C as the root note. The "intervals" have also been included. Intervals show the relationship between a note in the scale and the root note, and they are basically derived by simply counting the notes. In STAFF 4 you see the C Major scale with the intervals, and they are known as follows: 1 (root); 2 (major 2nd); 3 (major 3rd); 4 (perfect 4th); 5 (perfect 5th); 6 (major 6th); 7 (major 7th); and 8 (octave). The upper extentions (tensions) exist in the 2nd octave. The "chord tones" have been written in whole notes, and the chord that is formed when these tones are played together (1, 3, 5, 7) is shown. The tensions are the solid notes, and these can be added to the chord (in either octave) to add tonal variety.

In STAFF 5, 1st bar, we have the C Dorian mode. Notice the ♭3; this is also known as the minor 3rd. The 3rd determines whether the chord will be Major or minor. Notice the ♭7; this is also known as dominant 7th. The chord formed from the C Dorian mode is Cm7, with the 9, 11 and 13 (D, F, A) as tensions. These tensions are the same as the 2, 4 and 6, but exist 1 octave higher. The ♭ symbol can be thought of as "minor" in these examples: ♭2, ♭3, ♭6. ♭5 means "flat 5" and ♭7 means "dominant 7." ♯4 means "sharp" or "raised" 4. In a future column I will expand on chord building, using the modes.

This may seem very technical and boring, but it is well worth the effort to get this information firm in your mind. Working on the intervals will improve your ear, helping you to figure out music from records, play with other people, write songs, etc. . . . Just take it one step at a time. Get familiar with each mode by playing all of them within the framework of C Major (STAFFS 5-7). Play the C Major scale and recite the intervals (and sing them) as you play them, moving slowly up the scale. Then play each note in direct relation to the root note (play C, D, then C, E, then C, F, etc.), reciting and singing each interval. This has been illustrated in STAFF 8.

Another exercise is to play the scale in pairs of 3rds, playing 1, 3; 2, 4; 3, 5; etc. See STAFF 9. This is a good finger exercise, also, so try to get this one moving after you're familiar with it.

In STAFF 10, there are 2 fingering exercises based on C Major, one ascending in groups of 4, and one descending in groups of 5. Play these slowly to build up dexterity and speed.

All of these exercises can be done using any of the modes; try them with each mode, and then experiment with different keys. This obviously makes for lots of work, so don't expect to have it down in a week; do a little every day and within a month or so it will sink in.

In this (and every) issue of this magazine you will find great examples of modes in use. Check out Rik Emmett's solo on *Fight the Good Fight* (D♯ Aeolian), and Jerry Garcia's solo on *China Cat Sun-Flower* (G Mixolydian). Always try to appreciate the musical value in any example, be it *one of these solos*, or the exercises. Till next month, keep pluggin.' ■

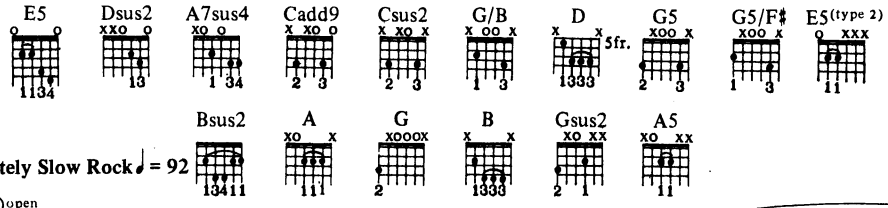
Tablature Explanation page 17

TOM SAWYER

As Recorded by Rush

(From the album MOVING PICTURES/Mercury Records)

Words by Neil Peart and Pye Dubois
Music by Geddy Lee and Alex Lifeson



Moderately Slow Rock ♩ = 92

Intro

⑥open
*E
(Drums)

*Synth. bass.

A mod - ern day war - ri - or mean, mean stride, to -

Gtr. I - Rhy. Fig. 1

⑥open E E5 | ⑥open E Dsus2 | ⑥open E A7sus4

day's Tom Saw - yer, mean,_ mean_ pride.

1st, 2nd Verses w/Rhy. Fig. 1

⑥open E Cadd9 | ⑥open E E5 | ⑥open E Dsus2

1. Though his mind is not_ for rent, don't put him down as ar - ro - gant.
2. No, his mind is not_ for rent to an - y god or gov - ern - ment.

⑥open E A7sus4 | ⑥open E Cadd9

His re - serve a qui - et de - fense,_ rid - ing out the day's_ e - vents.
Al - ways hope - ful, yet dis - con - tent He knows chang - es aren't per - ma - nent._

Csus2 G/B A7sus4 Csus2 G/B A7sus4 ⑥open E E5 | ⑥open E Dsus2 | ⑥open E A7sus4

The riv - er.
But change is.

Csus2 G/B A7sus4 G5 G5/F♯ E5(type 2) w/Riff A | N.C. | Pre-chorus w/Riff A *(2 times)* | N.C.

What you say_ a - bout his com - pa - ny_ is
(2nd time) And what you say_ a - bout his com - pa - ny_ is

what you say_ a - bout so - ci - e - ty._____ Catch the mist,_ catch the myth,_
what you say_ a - bout so - ci - e - ty._____ Catch the wit - ness, catch the wit,___

Riff A

f let ring

Copyright©1981, 1988 Core Music Publishing
All Rights Reserved Used by Permission

w/Riff A *(1st bar only)*

w/Fill 1 1st time;
w/Fill 2 2nd time

Chorus
Bsus2

catch the mys - t'ry, catch the drift.
catch the spir - it, catch the spit.

The
2nd time
To Coda

A G B A Gsus2 A5

world is the world is love and life are deep. May - be as his skies are
(2nd time) May - be as his eyes are

E5(type 2) E5

wide. To - day's Tom Saw-yer, he gets high on you, and the space he in - vades he gets by on you.

N.C. (E)
Riff B (synth. arr. for gtr.)

Gtr. I

w/Riff B *(4 times)*
Gtr. II

let ring

w/Riff C

Guitar solo
* N.C.(E)

sl.

(w/Chorus & slap-back echo)

* Bass improvises on Riff B.

Fill 1

let ring

Fill 2

let ring

Riff C
Gtr. I

trem. bar *dim.*

trem. bar
grad. bend
grad. bend
A.H. pitch: A
grad. release
hold bend
hold bend
D.S. al Coda
loco
Coda
E5(type 2)
E5
wide.
Ex - it the war - ri - or, to-day's Tom Saw-yer, he gets
Play 6 times and fade
E5
F♯5
E5 F♯5 E5 F♯5
high on you_and the en - er - gy you trade he gets right on to the fric - tion of the day.
(w/Synth improv.)
let ring
let ring

BASS LINE FOR

TOM SAWYER

As Recorded by Rush

(From the album MOVING PICTURES/Mercury Records)

Words by Neil Peart and Pye Dubois
Music by Geddy Lee and Alex Lifeson

Copyright©1981, 1988 Core Music Publishing
All Rights Reserved Used by Permission

Pre-chorus
N.C.
What you say_ a-bout his com-pa-ny_(etc.)
Chorus
Bsus2
A
G
B
The world is the world_ is love (etc.)
A
Gsus2
A5
E5
E5
To-day's Tom Saw-yer, he gets high on you,_ (etc.)
N.C.
Guitar solo
N.C.

⑥ open
E E5
⑥ open
E Dsus2
⑥ open
E A7sus4
2nd Verse
⑥ open
E Cadd9
⑥ open
E E5
⑥ open
E Dsus2
⑥ open
E A7sus4
⑥ open
E Cadd9
No, his mind is not_for rent (etc.)
Csus2 G/B A7sus4 Csus2 G/B A7sus4
⑥ open
E E5
⑥ open
E Dsus2
sl.
⑥ open
E A7sus4
Csus2 G/B A7sus4 G5 G5/F♯ E5 N.C.

Pre-chorus
N.C.
Chorus
Bsus2
A
G
B
A
Gsus2
A5
E5
E5
E5
F♯5
Ex-it the war-ri-or, to-day's Tom Saw-yer, he gets high on you _ (etc.)
E5
F♯5
E5
F♯5
E5
F♯5
E5
F♯5
E5
F♯5
E5
F♯5
E5
F♯5
Begin fade
E5
F♯5
E5
F♯5
E5
F♯5
E5
F♯5
Fade out

Tablature Explanation page 17

PANAMA

As Recorded by Van Halen
(From the album 1984/Warner Brothers Records)

Words and Music by Edward Van Halen,
Alex Van Halen, Michael Anthony
and David Lee Roth

Copyright©1984, 1988 Van Halen Music Company
All Rights Reserved Used by Permission

N.C. A5 D5 A5 D5 A5 N.C.
Harm.
(8va)
Oo!
Oh,
Harm.
P.M.
P.M.
P.M.
P.M.
P.M.
sl. sl.
* Harm.on 3rd stg., 4th fret.
sl. sl.
A5 D A D A N.C.
A5 D A D A N.C.
yeah!
Uh, huh!
2
2
sl. sl.
1st Verse
A5 D A D A N.C.
E5
A/E
Jump back!
What's that sound?
1/2 1/2 1/2
trem. bar
1/2 1/2 1/2
E7sus4
E5
A/E
Here she comes, full blast and top down. Hot shoe, burn - in' down the av - e - nue.
P.M.

E7sus4
F♯sus4
F♯7add4
Mod - el cit - i - zen, ze - ro dis - ci - pline. Don't you know she's com - in' home to me?
let ring
pick.slides
P
C♯m7
N.C.
B5
You'll lose her in the turn. I'll get her!
pick.sl.
sl.
Chorus
N.C.
N.C. A D5 A D5 A N.C.
Pan - a - ma, Pan - a - ma.
Harm. (15ma)
Harm. (8va)
P.M.
Harm.
A5 D A5 D5 A N.C.
A D A D5 A N.C.
Pan - a - ma, Pan - a - ma.
sim.
sl. sl.

2nd Verse
A D A D5 A N.C. E5 A/E
Ain't noth - in' like it, her shin - y ma - chine,_ got the
P.M. P.M. P.M. P.M. P.M. P.M.
sl. sl. sl. sl.
E7sus4 E5 A/E
feel for the wheel, keep the mov - ing parts clean. Hot shoe,_ burn - in' down the av - e - nue,
P.M.
E7sus4 F♯7sus4 F♯7add4
got an on ramp com - in' through my bed - room. Don't you knowshe'scom - in' home_ to me?___
let ring pick slides let ring P.M. let ring
sl. sl.
C♯m7 3 N.C. C5 N.C. B5
You'll lose her in the_ turn._ I'll get her!_____
let ring
sl. sl.

Chorus
N.C.
N.C. A D A5 D A N.C.
Wuh_ oh!
Pan - a - ma,_
Pan - a - ma._
Harm.
(15ma)
P.M.
sl. sl.
A D A D A N.C. E5 A D A D5 A N.C. E5
Ow!_
Pan - a - ma,_
Pan - a - ma_
sim.
Guitar solo
A5 D Csus2 G/B N.C. Csus2 N.C. *N.C.(B) (E)
ah oh_ oh oh_ oh.
Woo!_
Full
P H
trem. bar
* Chords derived from bass figure.
(B) (E) (B)
H P
P P
T P
Hold bend

(E)
(C)
(D)
Full
trem. bar
sl.
H
P
Interlude
(Em)
(F7♯11)
let ring
E5
D5/E
C(♭5)
C5
N.C.
Yeah, we're run - nin' a lit - tle bit hot to - night.
P.M.
A.H.
(15ma)
pitch.: A♯
I can bare - ly see the road from the heat com - in' off it.

C(♭5)
C5
E5
Ah, you reach down be - tween my
P.M.
P.M.
sl.
P.M.
P.M.
P.M.
C(♭5)
C5
C(♭5)
C5
legs,
ease the seat back.
P.M.
P.M.
E5
F
D/F♯
G5
E/G♯
She's blind - in',
I'm fly - in',
right be - hind in the rear - view mir - ror now.
P.M.
P.M.
P.M.
P.M.
A5
Gm/B♭
B5
B
Got the feel - ing,
pow - er steer - ing,
pis - tons pop - pin',
ain't no stop - ping now!
P.M.

Chorus
N.C. A5 D A D A N.C. A D A
Pan - a - ma. Pan - a - ma.
P.M. P.M. P.M. sl. sl. sim.
sl. sl.
D A N.C. A5 D5 A D A N.C. A5 D A5
Pan - a - ma, Pan - a - ma ah oh oh oh
sl. sl. sl. sl. sl. sl.
D A N.C. A5 D A5 D A N.C.
oh. Pan - a - ma, Pan - a - ma
sl. sl. sl. sl. P.M. sl. sl.
A5 Dsus2 A D A N.C.
ah oh oh oh. Pan - a - ma.
P.M. P.M. P.M.

BASS LINE FOR

PANAMA

As Recorded by Van Halen

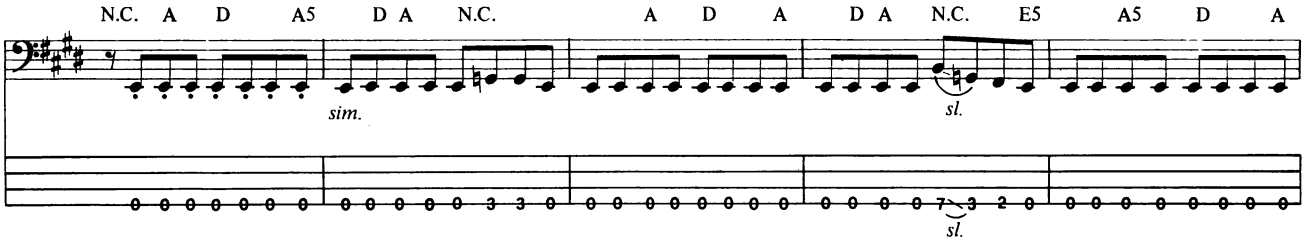
(From the album 1984/Warner Brothers Records)

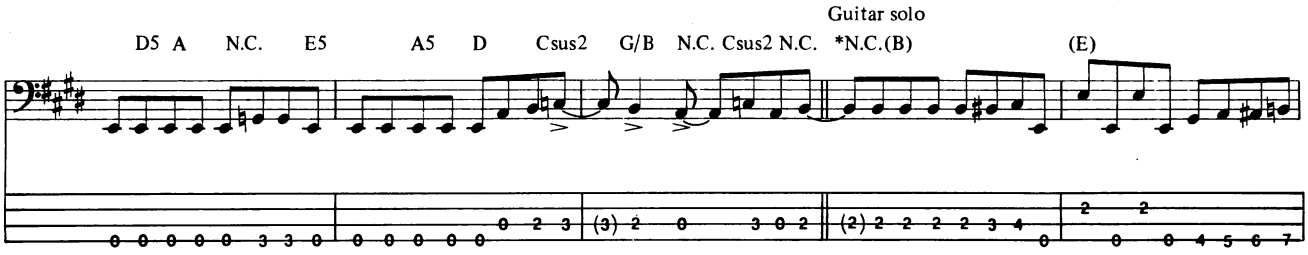
Words and Music by Edward Van Halen,
Alex Van Halen, Michael Anthony
and David Lee Roth

Copyright©1984, 1988 Van Halen Music Company
All Rights Reserved Used by Permission

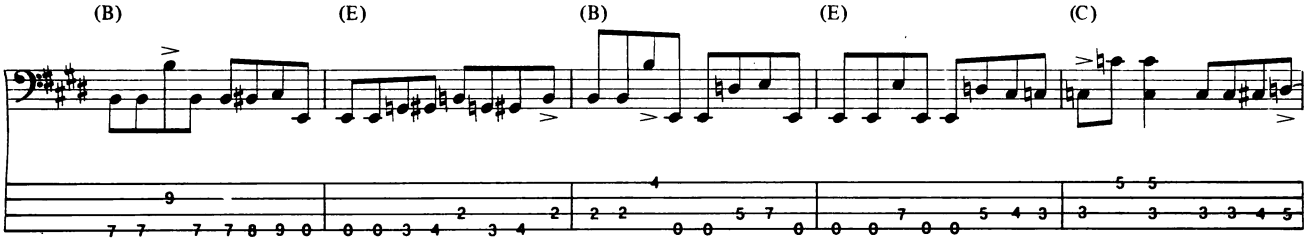
C♯m7
sl.
sl.
N.C.
B5
sl.
sl.
Chorus
N.C.
N.C.
A
D5
A5
D5
A
N.C.
A5
D
A5
sl.
H
Pan - a - ma, (etc.)
sl.
H
D5
A
N.C.
A
D
A
D5
A
N.C.
A
D
A
D5
A
N.C.
H
sim.
H
H
H
2nd Verse
E5
A/E
E7sus4
E5
A/E
E7sus4
sim.
Ain't noth-in' like it, her shin - y ma - chine. (etc.)
F♯sus4
F♯7add4
C♯m7
(steady gliss.)
sl.
sl.
sl.
sl.
N.C.
C5
N.C.
B5
N.C.
sl.
sl.
sl.
sl.

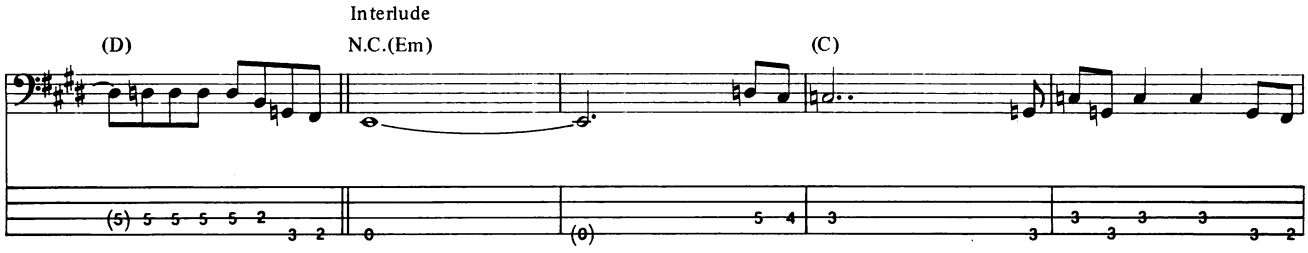
Chorus

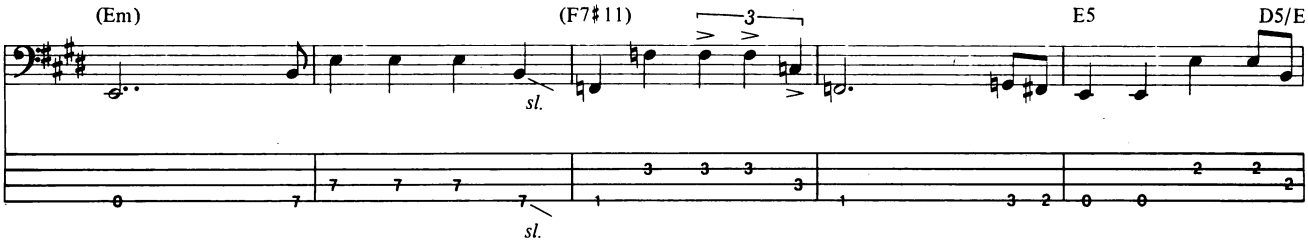


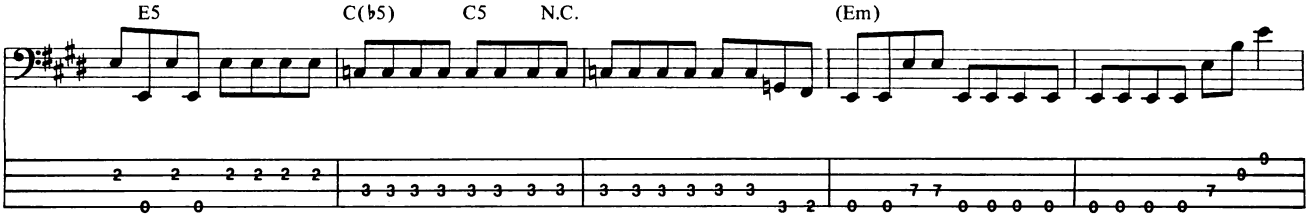


* Chords derived from bass figure.









C(♭5) C5 E5 C(♭5) C5 C(♭5)
sl.
sl.
C5 E5 F D/F♯ G5
E/G♯ A5 Gm/B♭ B5 B
Chorus
N.C. A5 D5 A D A N.C. A D A D A N.C.
sl.
sl.
A5 D5 A D A N.C. A5 D A5 D A N.C.
A5 D A5 D A N.C. A5 Dsus2 A D A N.C.
sl.
sl.

MUSICIANS INSTITUTE

Send for free course catalog

Musicians Institute
1655 McCadden Place Box 950
Hollywood, CA 90028 (213) 462-1384

GIT BIT PIT VIT

BREAKING ALL THE RULES

EDDIE VAN HALEN

By John Stix

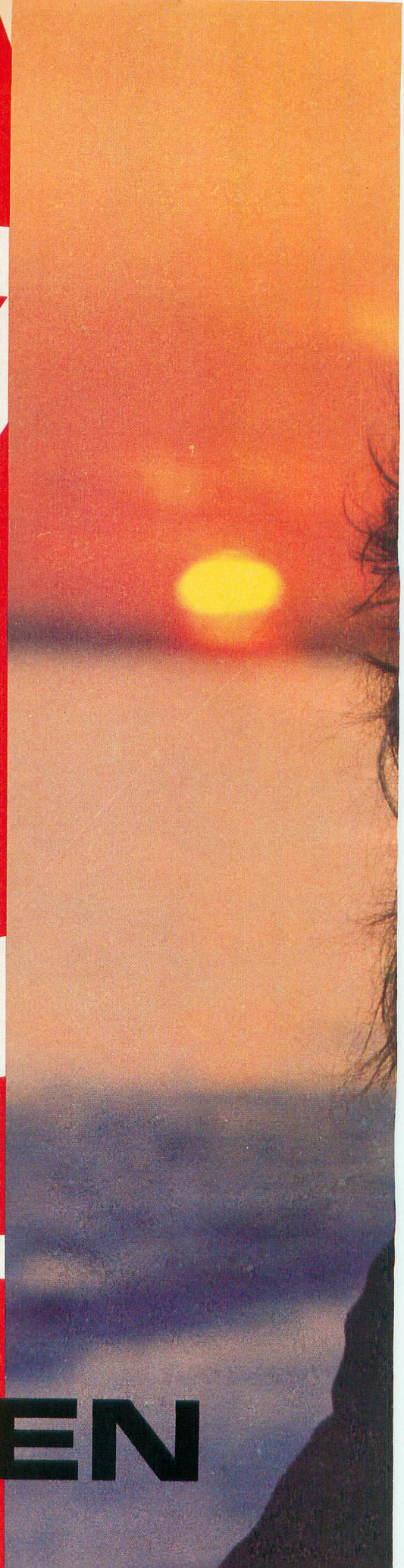
Sitting in a classroom at Pasadena Junior College, a freshman named Edward Van Halen was suffering the scorn of his music teacher for having incorrectly arranged a song. As done by Edward the arrangement was at odds with the rules of music theory. Van Halen, who had by that time already won four straight piano competitions as a youngster, was not one to take such a rebuke sitting down. Eddie wanted to let the people decide, so he told the class: "I'm going to play this piece for you and you tell me if it sounds good or not." According to legend, when Eddie finished playing the class burst into applause. Eddie turned to the teacher, handed him the theory book and said, "Later."

Though it's probably safe to say that few if any of the other kids in the class would have had the same luck or nerve in dealing with the situation, Eddie Van Halen has managed throughout his career to tease, bend and utterly break all the accepted rules, not only of music in general, but of rock 'n' roll in particular; even of heavy metal, if you want to get really selective. Spurred by the confidence gained in those early wins, a musician father and the encouragement of Pasadena JC's Dr. Fischer (who was also Frank Zappa's mentor), the Professor of Scoring and Arranging who advised Eddie that if music sounded good it *was* good, Eddie Van Halen has transcended the rules, has become the rule himself.

As Guitar Player Magazine's Player of the Year, Steve Morse, has said in these pages, Eddie's ability to explode in a flurry of notes in a totally unlimited way has made him the most influencial rock guitarist since Eddie's own hero, Eric Clapton. In the last year, especially, Eddie has stepped outside even his own rules, by recording with people other than his longtime mates, Alex, Michael and David Lee. Musical dates with Michael Jackson (*Beat It* was done for *no* money) and Brian May (**Star Fleet Project** was done for the fun of it) and his Hollywood scoring debut (Valerie's ***The Seduction of Gina***) have shown new dimensions of the Van Halen talent, not just to the public, but to Eddie himself. And, to top it off, while the hard rock Van Halen has dedicated himself to since the mid-70s, is experiencing unprecedented critical acceptance, the latest Van Halen Lp, *1984*, leans decidedly to the progressive side. In fact, his hit single, *Jump*, finds the once and future king of rock guitar playing keyboards!

So much for the rules. Van Halen rules. But he does so with a benevolence that's almost frightening. During our interview, in fact, he got a call from rock 'n' roll legend, Jerry Lee Lewis, inviting him to sit in with him during a live performance. Eddie returned from the call gushing like a schoolboy who'd just gotten an A.

With all his accolades, the guy still maintains the awe of a fan. And maybe that's his secret.



Neil Zlozower

GUITAR: When you started with classical piano at age six, was it something you enjoyed or did you fight it?

EDDIE: When I was six I didn't know the difference. By the time I was 12 I was old enough to understand that I was being pressured into it and that I had to do it. I started hearing the Dave Clark Five and stuff like that, and I thought, forget this, I don't want to play piano. That's why I started playing drums and then guitar.

GUITAR: At the same time you've also said in the past how you feel the piano is a great place to begin.

EDDIE: Oh definitely. It's one of the oldest instruments around and it's an orchestra at your fingertips. The piano is a universal instrument. If you start there, learn your theory and how to read, you can go to any other instrument. I'm glad I studied it now, even though I fought it then. I've been playing a lot lately.

GUITAR: Is the piano equally as thrilling to you as the guitar?

EDDIE: Oh yeah, now it is.

GUITAR: You could be just as happy playing keyboards 50% of the time if it fell that way?

EDDIE: Yes.

GUITAR: Is that a new discovery?

EDDIE: The thing is, when I was taking lessons I didn't have the freedom to do whatever I wanted. I had to do what the book said. I had to learn the songs the way they were written, but I never learned how to improvise until I quit and picked it up again a few years ago.

GUITAR: Would you ever want to play lead piano?

EDDIE: In *Jump,* the middle section after the guitar solo is not necessarily lead but it's not just chords.

GUITAR: Would you like to do a Jan Hammer type solo some time?

EDDIE: No, he is playing guitar on a keyboard. I don't see the purpose of that for me. I play guitar. He has to do it on the keyboard.

GUITAR: When you started playing guitar, did it seem a lot less restrictive?

EDDIE: My mom bought me this Mel Bay book. I went from single notes to bar chords. I think I learned the standard Em, C and G and said forget this. This is falling into the same thing as piano. Here's the book, here's how you do it. Somehow I stumbled onto bar chords and said, hey, I like this.

GUITAR: When the bug hit, did you set out to learn, say, the blues scale?

EDDIE: I never sat down and thought now I'm going to learn this or do that. I just enjoyed it. There was no rock vocabulary or any vocabulary that I was out to learn.

GUITAR: Did you have guitar fantasies like most of us?

EDDIE: Back then, no. I was just getting off on it in my own little way. I was playing by myself. I just did it for fun.

GUITAR: When did it become a passion?

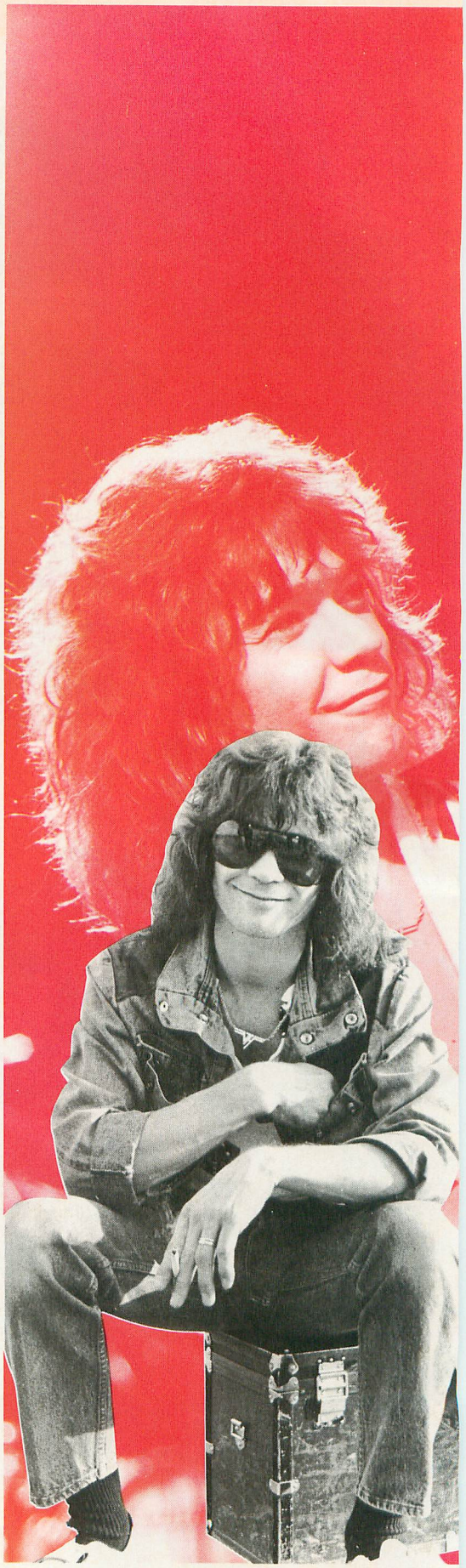
EDDIE: Basically, when I was good enough to play to the point where I could get wrapped up in it, which was after playing for maybe three years.

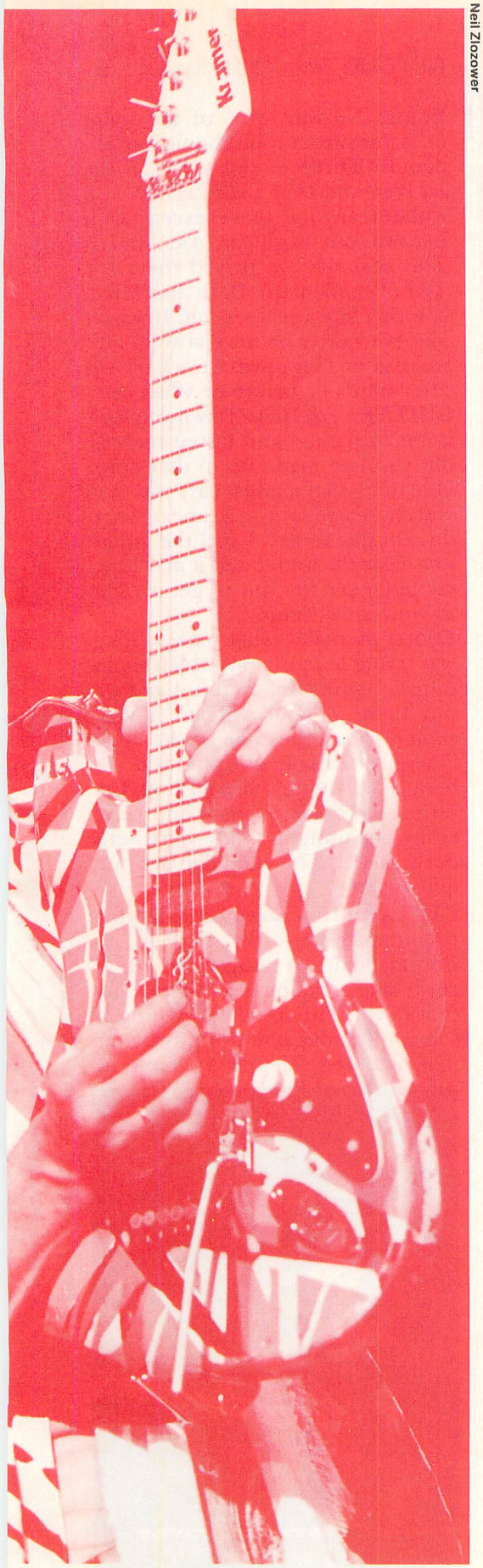
GUITAR: Do you remember what turned you onto Clapton?

EDDIE: It was that old **Bluesbreakers** album. He had this sound and feel that hit me. I'm not putting Hendrix down, but that was something that he didn't hit me with. He's incredible, but I didn't get excited about him the way I did Clapton. I was just turned on by the sound and feel he got. To me a guitar sounds a lot like a saxophone. My father plays sax and clarinet and I guess that's part of it. But Clapton reminded me of a tenor sax. Allan Holdsworth hits me with the same thing, in a twisted way. There's just that certain sound and feel that got me off. When **Wheels of Fire** came out I got so obsessed with Clapton, I actually put the stereo on 16 RPM and learned everything he did note for note.

GUITAR: I remember when you played me the note for note solo from *Crossroads* before going on stage one night. I never heard any of that in your playing until you did the Brian May **Star Fleet** album. I was surprised by how completely you changed your style. I expected to hear more of your signature approach. It was like it was Eddie Van Halen's memories of Clapton.

EDDIE: I guess that's the way I play blues. I wasn't thinking. I just had a great time. I was breaking strings on the song *Bluesbreaker* and we left




Neil Zlozower

it on. It was funny, but a lot of fun too.

GUITAR: Was that a good example of your blues style or just a fun record?

EDDIE: That was Eddie Van Halen for those few hours. That's my playing and the way I was feeling and thinking. I'm glad it came out.

GUITAR: Do you have a list of elements for what makes up a good solo?

EDDIE: I don't know what the hell a good solo is. When you hear it and you like it, then it's good.

GUITAR: I'd say your solos project more attitude and feel than melody.

EDDIE: It's not what I would play during a vocal section, if my guitar was doing the talking. That's the point for comedy relief, the break. You're supposed to get away from the fixed melody.

GUITAR: Do you set limits for where you can play in any one key?

EDDIE: I don't think about it at all. Any note can work as long as it doesn't sound awful.

GUITAR: I hear a different approach to the solo on *Jump* as opposed to say *Girl Gone Bad?*

EDDIE: Yeah, but the funny thing is, I don't sit there and figure out what to do. I'll just play along and say I like that or I don't. I don't sit down and listen to the basic tracks and say what does it need. I just do it and if I like it I leave it.

GUITAR: Your songwriting style seems just as unique. It has very little to do with conventional pop or rock structure, as far as where the verse, chorus, bridge and solos go.

EDDIE: I don't think about that. Obviously it feels natural to have that intro, verse, chorus, solo structure, but not everything has to be that way. It's back to that same old line, if it sounds good, it is good. At least in my mind.

GUITAR: In *Drop Dead Legs* did you write that last part just to give the guitar a blow?

EDDIE: I never envisioned any vocals over it.

GUITAR: When you write a song, do you hear a melody line or just the feel and sound, with the words and melody left up to Dave?

EDDIE: I hear both, but mainly I can listen to the whole album without any vocals on it at all, and get off on it. A lot of times vocals and melody on top of music can enhance the music, and a lot of times detract from it. That's something that bothers me a lot about other people's songs, too. Many times the things that give me the feeling of liking a song are not necessarily the things that are sticking out. Sometimes I'll hear a song by someone else and say, wow I dig that part. But the vocal is smothering it or vice versa.

GUITAR: So the music is equal to the melody line and the vocal rather than supportive

EDDIE: Of course.

GUITAR: So, one supports the other rather than, say, in a Billy Joel song, where the music supports the vocal, melody and words?

EDDIE: Definitely. I don't look at music as accompanying anything. Beethoven didn't write lyrics. What was he accompanying? To me the music has to hold up on its own, even if it's a vocal song.

GUITAR: So you're writing instrumentals and Dave turns them into vocal songs?

EDDIE: Basically yes. There are some things like *I'll Wait* or *Jump* that obviously need vocals. Put it this way: I would have enjoyed it if I had played guitar melodies over it. I hope Dave doesn't hate me for this, but I am not the type of person who gets off on singing. It's always been that way. I come up with the music and Dave will write lyrics. It's like the singing comes last. On some things I'll do guitar touch-ups after the vocals are on. But *Girl Gone Bad* and *Hot for Teacher* were done live with the band. We recorded the music before there was any singing. I can't say that's true for everything. On the first album those songs had been played already in the clubs, so it wasn't like Dave had to write for that record. It was already done. So I'm just thinking music.

GUITAR: Somewhere along the line you gave yourself an education in funky rhythm guitar. You don't play many thrash and crash chords

EDDIE: A thrashing bar chord to me is accompaniment. Songs like *Ain't Talkin' About Love* have something going on. It hit me like that because I like the music to hold up.

Ebet Roberts

Neil Zlozower

GUITAR: Was **1984** hard to record?

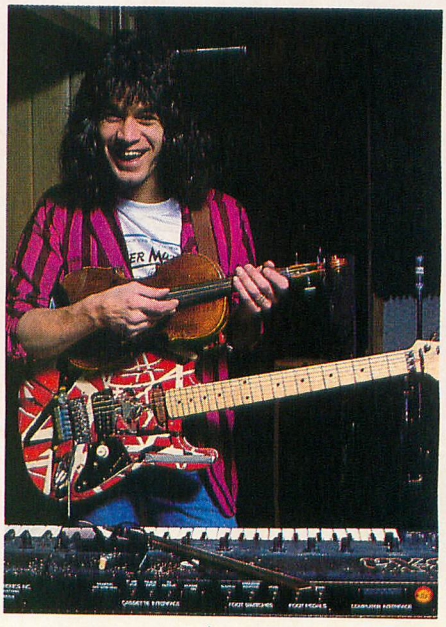
EDDIE: No way. 90% of the songs on it were actually just home movies, demos. Three of the songs, *Jump, I'll Wait* and *Drop Dead Legs,* we did without anyone there except Don Landee, our engineer, Alex and I. The next day we played them for Ted (Templeman), Dave and Mike. It wasn't like a real session. It wasn't like everybody be here at 6:00 and we're gonna lay down a track. It was after hours or before or whatever.

GUITAR: For **Diver Down** you said it was the easiest and fastest recording you had made up to that time. One thing that made it easy was that you chose one song at a time to work on. On this record I feel the guitar was more the leader and it may have taken longer for you to get it right to your satisfaction.

EDDIE: Actually, what took so long was trying to figure out which songs to use. I wrote 15, 16 tunes and we put them all down. Then it was, should we use this one or that one. The guys actually got pissed at me because I wouldn't stop writing. I'm serious, Ted Templeman and Dave really got uptight. They were seriously pissed. They said cut this out, quit writing.

GUITAR: How do you decide what to put on the record?

EDDIE: That's a tough one. If I really like something I can put my foot down. I'm open to anything if someone thinks one thing is better than another. There's a couple of



Neil Zlozower

great tunes that aren't on the record. In a way I'm not really hurt or uptight, because everything else that is on there is mine too. I'll save them for later.

GUITAR: *Jump* was a tune you had a year and a half ago. Do you have a lot in the can?

EDDIE: So much it's sickening and confusing.

GUITAR: Does the ability to put things on tape make it crazy for you as a songwriter? You can save everything.

EDDIE: I love it. I'm always writing, period. That's all I do: I live and breath playing. The wife actually gets mad because I spend so much time doing it. She says, you love your guitar more then you do me. I say yeah. Of course I'm kidding, but that is how much I'm into it.

GUITAR: Do you work from the muse, where ideas emerge effortlessly? Or do you work on things and hammer them out?

EDDIE: It depends. If there's no pressure of having to do a record, then I'll just jam and come up with a bunch of things. I don't really structure ideas and take them to the finished product point. But if we have a record to do, then it's not like things just come out. I have to think.

GUITAR: Do you sift through the library of things you have on file?

EDDIE: Yes and no. After the record was done, the whole living room was a mess. Valerie's family was coming out here for Xmas, so I decided to clean up the house. It was, wow I wonder what's on this tape, because I never label them. I listened to it and heard stuff that I totally forgot about. So yes, I do things like *Jump* which I had a year and a half ago. *House of Pain* I wrote before we even got signed. Everything else on the record is brand spanking new. What I mean is, I guess I write a lot and whatever excites me at the time is what I work on.

(At this point the phones rings and Eddie goes off to answer it.) That was Jerry Lee Lewis! He's doing something at Hollywood Park here in L.A. and he asked me if I'd come up at the end of the show and play *Great Balls of Fire* with him.

GUITAR: Are you going to do it?

EDDIE: Sure! Why not, if I'm not on tour?

GUITAR: Last year was the first time you've ever done outside projects. There was *Beat It,* **Star Fleet,** and a movie soundtrack for Valerie. You also helped Allan Holdsworth. Why hadn't you done that in the past?

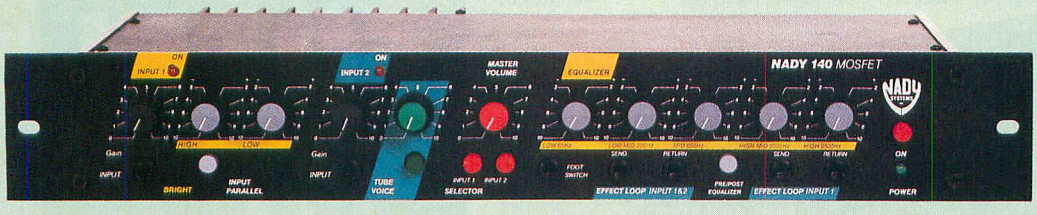
EDDIE: To tell you the truth, I wasn't allowed to. I don't know if I should be saying that, but it's the truth. The other guys didn't want me to. But, damn it, music is my life. I like playing and wherever people will let me play, I'll play.

GUITAR: How did you break the rules for *Beat It*?

EDDIE: Nobody was around to ask, so I just did it. They all came back from their vacations and kind of found out. I understand why they don't like it. They think people use me. I didn't get a penny for *Beat It,* but you see I didn't ask for anything. I didn't want it. I didn't care. They all think I was lame, saying, 'You could have gotten a point off it.' That's not my trip. I didn't do it for any reason except I felt like it.

GUITAR: Was it exciting to have

© 1988 Nady Systems, Inc.



Nady 140 MOSFET Guitar Amplifier. This lightweight solid state rack-mount gives you 140 Watts of uncomprising power in two selectable channels, one "Bright" and one with Tube Voice™ distortion. Add two effects loops with single and dual input, and five bands of EQ, pre and post, along with digital foot switching, and you get the most advanced and versatile guitar amp ever designed.

Nady 300 MOSFET Bass Amplifier. 300 Watts of gut-wrenching punch in a rugged, lightweight package. Tube Voice™ distortion, five band EQ, pre and post, effect loop and cross-over loop give you control and flexibility you have to experience to believe.

The Nady MOSFET Series.

Tube or not tube is no longer the question.

You no longer have to choose between solid-state reliability and natural tube punch.

Get them both in one compact, rack-mount package.

Introducing the Nady 140 MOSFET Guitar Amp, and the Nady 300 MOSFET Bass Amp. Unquestionably the most advanced — using MOSFET outputs and toroidal transformers — and the most versatile solid states ever built.

Shape your sound until it becomes *your* sound. With Tube Voice™ synthesized distortion, and a five band EQ on board, Nady MOSFET amps give you unmatched flexibility. Whatever your playing style happens to be. Or not to be.

Ask your Nady dealer for a demo. Or write: Nady Systems, Inc., 1145 65th St., Oakland, CA 94608 415/652-2411.

Tube Voice™ CMOS synthesized variable distortion/sustain. So warm and fat you can't tell it from the real thing. Tube Voice™ is the best of both worlds, the patented secret behind the Nady MOSFET series.

NADY™ SYSTEMS INC.

EDDIE VAN HALEN

Continued from page 53

Quincy Jones call you up?

EDDIE: It was great. I was sitting behind the console. Donn Landee was to the right of me, flipping the knobs, and Quincy Jones was sitting to the left of me, smiling. I asked him, what do you want? He said, here's a section we want you to solo over. I suggested a couple of changes in the song. They wanted me to solo over one chord, the part right before where the solo starts. I said, edit that part and stick in a verse section so it's a little more interesting, and there's chord changes underneath me playing. I asked Donn if I was out of line to say this. He said, be honest with him and I'm sure he'll listen to you. Quincy said, yeah, that's a great idea. They edited the tape and I played over that section. I did two solos and they chose one.

GUITAR: Who actually called you for the session?

EDDIE: It was actually Ted Templeman. It was Donn who convinced me to do it. A lot of things went through my head. What are the guys gonna say if I play on someone's record who isn't looked at as Van Halen is? I said the hell with it; it will be fun. If anything I prefer doing different things. Say **Star Fleet,** that's not Van Halen-like. You heard me play in a way you haven't before. I prefer doing things outside of Van Halen or "heavy metal" stuff. Although I don't think we're heavy metal.

GUITAR: And you did something for Valerie.

EDDIE: And you wouldn't know it's me. Donn and I did that. It was actually called ***Another High Roller.*** She plays a compulsive gambler who is married but goes to bed with another guy to get money to gamble. CBS thinks sex sells, so they called it ***The Seduction of Gina.*** It was a trip, because I'd never done anything like this for film or tv. I picked Valerie up at the airport after her shoots in S.F. She goes, "Honey I have a great idea, why don't you

The Mechanics of Metal™

A SOUND AND ORGANIZED APPROACH TO THE MASTERING OF HEAVY METAL GUITAR

- *Absolute dedication to the highest quality instruction*
- *Written & performed by **GIT** graduate & award winner*
- *Each lesson includes text, understandable diagrams & cassette*
- *No music reading necessary*

Lesson 1: Metal Chord Guide–Are you a **great** rhythm player? Lesson 1 puts grabbing, tasty rhythms right under your finger tips. You'll learn power chords in **every** position used by players like Hammett & Hetfield. Eerie passing chords used by Lynch & Rhoads. Bright sounding suspensions & variations used by Van Halen & Vai. **All** components behind today's hottest rhythms: triads, thirds, octave diads, open power chords, unconventional fingerings, alternate tunings. **Plus** chord theory: construction, formulas, voicings, inversions, etc. $14.95

Lesson 2: Total Scales & Modes–How does one **master** the fingerboard? First learn the scales–from blues scales to exotic scales used by today's fusion & metal masters. Then learn which chords these scales may be played over. Finally, important principles of harmony & theory should be learned. Lesson 2 covers all this including **every** scale used by Vinnie Moore, Gary Moore, MacAlpine, Rhoads, Malmsteen, Van Halen, Satriani, Lynch, Gilbert, etc. You'll learn pentatonics, the "sweet" ionian mode, "haunting" phrygian, Spanish phrygian, dorian, lydian, natural minor, melodic minor, "eerie" harmonic minor, diminished, wide-stretch extended scales, more. $21.95

Lesson 3: Technique & Exercises–Once you've learned the necessary chords & scales, it's time to take the knowledge that's in your head & put it into your hands. Lesson 3 outlines an organized practice regimen to build lightning fast picking & a flawless left hand. You'll learn the 15 picking combinations to develop the picking speed of Malmsteen, Gilbert, MacAlpine & Vinnie Moore. Develop a monstrous left hand with enormous stretching ability by practicing techniques used by Vai & Holdsworth. 16 exercises plus all aspects of technique. $21.95

Lesson 4: Tricks–Covers **every** flash technique ever put on record–from Hendrix to Halen to Vai. First you'll learn **every** way imaginable to pull harmonics out of the guitar. Then all other fretboard pyrotechnics, growls & screams are explained:**every possible** variation for 2-hand tapping, combining tapping & scales, 8-finger tapping, 2-hand slide, right hand plays behind left, many other 2-hand techniques, tremolo bar (including all bar antics **plus** subtle tremolo effects in the style of Beck & Holdsworth), talking guitar, raking, slapping, etc. . . $24.95

In U.S. & Canada–add $2.00 postage when ordering one lesson. Add $1.00 **each additional** lesson. Order all 4 lessons & the postage is free! N.Y. State residents add 8¼% sales tax **per lesson.**

Foreign orders welcome— send **U.S. Funds only** & add $5.00 when ordering 1 or 2 lessons. Add $7.00 when ordering 3 or 4 lessons.

Mechanics of Metal™Publications,
P.O Box 162, Dept. B., Howard Beach, N.Y. 11414

FREE! Discount Catalog...

Featuring over 1000 NAME BRAND products for Guitar, Bass, Banjo, Mandolin & Pedal Steel players!

- All items Stocked
- Shipment within 24 Hrs.
- Money Back Guarantee!

Name _____

Address _____

City _____

State _____ Zip _____

Send To: **Musician's Friend**
P.O. Box 869GF
Eagle Point, OR 97524

write a song for this scene?" She explained it to me, and that night I came up with the opening tune to the movie, without ever having seen it. The director loved it and wanted me to do the whole movie. I didn't have the time, because we had the record. I said I'll do what I can. The director had Donn and I see a rough cut of the movie and it didn't help me a bit. It was much better when Valerie explained scenes to me. I guess I work weird.

GUITAR: The *Jump* video is straight-forward too. It leaves room for you to make your own picture.

EDDIE: It seems more creative that way. It's like the difference between reading a book and seeing a film. When you read a book your mind conjures up the scene.

GUITAR: How much of the movie did you actually do?

EDDIE: I did three things; the opening, a driving scene and the closing. A guy named Tom Neuman did everything else.

GUITAR: Any guitars, or is it all keys?

EDDIE: It's all synthesizer and there's a guitar solo at the end of the opening that you'd recognize as me. Up until then you wouldn't.

GUITAR: For some reason I expected you to play a bigger part on the Allan Holdsworth record.

EDDIE: I helped Allan get signed. We talked, and he wanted me involved, but our tour of South America went on too long and he was getting real antsy.

GUITAR: Do you like his **Road Games** album

EDDIE: I didn't listen to it. I think I know what it's like. I don't think it's much different than previous things he's done, because there were no other influences on it. He did everything himself, and I know Allan and how he does things. I'm not saying that's bad, but I don't think I'll be surprised when I hear it.

GUITAR: Do you seek out other influences for new ideas.

EDDIE: I don't necessarily seek out influences, but when I hear something that catches my ear it makes a difference. There's a pianist named Samson Franscois who plays on a record called **I Like Debussy.** The guy smokes. I heard it and I liked it. There's a certain thing about the way he plays. My dad tells me that he hears a little bit of that in me. So that influenced me. I don't go to Tower Records and go, wow what can I dig up now to influence me? I stumble onto things that catch my ear. Somehow everything that your ear picks up comes out of you. I never listen to the radio, everything sounds the same. I love our new album because to me it shows that Van Halen is more than bang your head against the wall rock 'n' roll. It's different than what other people are doing. I have a biased opinion because it's my music, but to me it hits my ears as different and fresh.

GUITAR: Are you using Kramer guitars all the time.

EDDIE: I didn't use them on the record but I'll use them live. On the record I used my old red one and a Flying V on *Hot for Teacher*, because I needed two pickups so I could switch from the loud part to the quieter part. I also wanted that front pickup sound.

GUITAR: Do you still boil your strings for the Floyd Rose bridge?

EDDIE: I still boil my strings. I used one set of strings for the whole record. I prefer dead strings for recording. They get more tone. They sound warmer.

GUITAR: Same Marshall amps? And I didn't hear effects on the album.

EDDIE: Same amps. I don't think I used any effects on the album except an Echoplex.

GUITAR: What's the story with the Kramer guitar. Are you happy with it?

EDDIE: I don't know what I want the EVH model guitar to be. I think Kramer guitars are as good or better than anything else out there. On top of that, everybody is claiming that I endorse their stuff, and basing their whole trip on my idea, my guitar. I figure what the hell, everyone is doing it anyway. Might as well latch up with a company that will listen to me and then I can tell them what to do. I also think they are fair to the public in their pricing.

GUITAR: Do you play the guitar pictured in the ads?

EDDIE: They take pictures of me doing ads for them and that's whatever they throw at me. It's not necessarily what I play. The ones that I play are Kramer products but I still build them myself. I've always built my own guitars because it's more personal.

GUITAR: What pickups do you put in the Kramer?

EDDIE: I have so many pickups I don't know anymore. I just grab one, stick it in there and if I like it I use it.

GUITAR: Do you still match the strength of the pickup with the strength of the amp to get the right live sound?

EDDIE: There are so many things involved. In the studio I don't use a cordless, I use cords. People think I'm nuts but I can actually hear the difference between a 1′ cord and a 3′ cord. It changes the sound, and with a cordless it's even weirder. It's not necessarily matching the guitar with the amp, but matching what comes out of that speaker to what you ear likes.

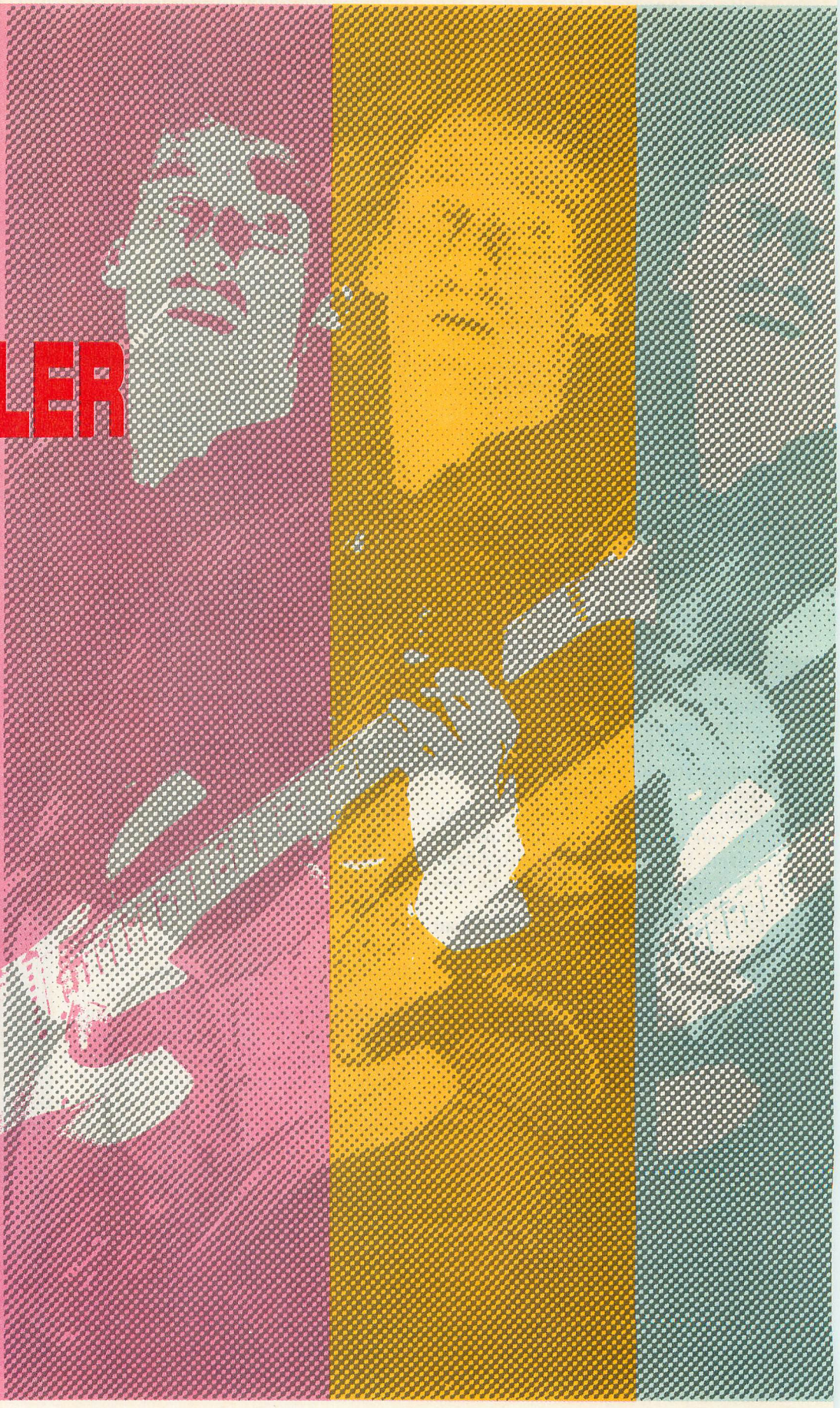
GUITAR: You once told me that too many people concentrate on volume and not on tone.

EDDIE: Actual decibel wise, you can play at ear splitting volume on a decibel meter, but if it sounds warm it will not give you that ear splitting headache sound. You can also play at half the decibels and get this nasty noise that hurts your ears. It's about getting the sound to work, not volume. Volume is just a vehicle to reach people in the back of the hall. But if it doesn't sound good, the people in the back of the hall will try to throw tomatoes at you if they can throw that far. ■

Neil Zlozower

MARK KNOPFLER

ON A ROLL



Like a kid looking through a kaleidoscope, Mark Knopfler sees his world as a fractured whole in which colorful fragments mix together yet remain as individual components. The picture includes Knopfler the guitarist, whose unadorned economy as a soloist startles in the post-Eddie era. There is Knopfler the session player whose same guitar talents have been called on to add to the music of Steely Dan, Bob Dylan, Van Morrison, Phil Lynott and others. Knopfler the songwriter writes lyrics with dense, complex images to create his own jungle of romantic intrigue. Knopfler the composer comes out with wordless movie scores (***Local Hero***) that enhance without disturbing, yet stand up as music on their own. There is also Knopfler the band leader who has directed the critical and commercial success of Dire Straits through five albums. But what made all of these other Mark Knopflers come alive was Knopfler the dreamer . . . so it was here that **GUITAR** began its conversation with this artist for all reasons.

by John Stix

GUITAR: Do you recall your early rock 'n' roll dreams?

MARK: I had a load of them. In fact I'm a very happy man because a lot of them have come to pass. Playing with Bob Dylan was one of them. I remember seeing Dylan and the Band in Newcastle when I was 14 and thinking that I would love to play with him. Seeing Van Morrison in the early days stuck with me. When you're way out in nowhere land, stuck at school or doing some horrible job, you think those dreams are miles away and you're never going to live them. So it's great when it happens. It's always very different from the way you imagine it, but that's the way everything is.

GUITAR: When you recorded with Dylan and Morrison, were you aware that you had reached the reality of your dream?

MARK: Oh sure, but you've got a lot more immediate concerns about what you're doing. But you still think, 'I'm doing it!' I still find myself thinking that now. It's great.

GUITAR: What piece of luck got you on your way to fulfilling those dreams?

MARK: It was the fact that we got some demos played on a little radio show. That's what got a lot of A&R men interested. Another lucky break was having a certain collection of people in one place at the right time in order for things to happen. As we all know, a lot of guys spend lots of time trying to put bands together. Most bands never do much more than just lift off the launching pad. Most of them crash pretty quickly. We were lucky to have a certain chemistry of people and in our case, it was me and bassist John Illsley who got things done. Getting a new band started requires considerable effort of will; it's not just talent. There's a lot of belief and will involved, because you have to physically do a lot of things to make this thing happen. There are so many elements working against you. You have to set each other off to make things happen. In a lot of ways, I find it's still the case. Some things become easier but some are more difficult. Generally speaking, the same effort of will is required. It's like running almost anything, maybe like running a magazine. If no one believes in it, it will just stagger from one crisis to the next.

GUITAR: Were you reaching for that brass ring or doing a nine-to-five like the guys in *Sultans of Swing?*

MARK: It was nine-to-five for a bit. Basically we gave it up to concentrate on the group. We were so into the band that nothing could compare with it. It comes to that point where you have to give up the nine-to-five security. We were in a risky time. We didn't have anything to fall back on and we'd given up everything. We didn't know anything for sure. We didn't have a record deal or anything like that. The only thing that was happening was that we were starting to pull crowds in London and getting residencies in the pubs and clubs.

GUITAR: Were you ever close to throwing in the towel.

MARK: There was a period of time after the tremendous initial record company interest where they started to fall off one by one. For a few horrible days it looked like we weren't going to get a deal at all. We weren't prepared to go for a crappy deal. One company said, 'We'll do a record for you and throw it against the wall and see if it sticks.' I remember thinking, 'later for you, my son.' We eventually got to know a lot of people in the record game. It's interesting and kind of amusing. We went on to sell maybe 20 million albums. It's funny going back over those times when A&R men were passing on you and record companies were saying it's not going to work. It's an interesting game because they're always terrified to death of passing up the next Beatles.

GUITAR: You were well into your 20's when you recorded your first album. Did that make a difference?

MARK: I think if we had been 18, we wouldn't have lasted, because we were so successful from the beginning, when we weren't really equipped to deal with the pressures. We had an album that was number one in most of the world. We were doing too many interviews and hundreds of shows. It was an awful lot to cope with. My philosophy now would be if you've got any kind of band or artist who's plainly got it and is successful from the outset, go reasonably easy, especially if they're younger. You can burn out too fast. We managed to somehow come through battered and bruised. We went on and became stronger and stronger and better and better. It could have easily gone the other way. Again, part of it was will power. It's not just a talent thing.

GUITAR: Looking at that talent thing, how did you approach developing your guitar style?

MARK: My style is something that evolved from playing in different ways. The band I played with before Dire Straits was a rockabilly and R&B band and I was playing a Gibson guitar with a pick.

GUITAR: Do you recall when you dropped the pick in favor of your fingers?

MARK: I remember sitting in a little house in London one day. I was sleeping on the floor at the time. I was playing an acoustic Japanese guitar with electric strings on it. I remember playing really fast on this guitar with just my fingers and realizing I should be playing electric guitar this way. I started to see fingerstyle evolving into an overall guitar style, that you didn't have to use a pick to play fast *individual notes.* I started to alternate more *and more* with my thumb and fingers on the single strings. It had been happening before, but it had never quite taken over.

GUITAR: Did you start with fingerpicking?

MARK: I started with both. Originally I started on an electric guitar with a pick but because I didn't have an amplifier, I was forced to borrow an acoustic guitar from friends. I learned how to play fingerstyle prettty quickly. A few years later I got involved with more basic claw hammerstyle picking. After a few more years that changed to country blues and ragtime picking and a National Steel Guitar. So it wasn't just like folk picking. I got more into a blusey style of picking and all the time I was playing with a flat pick on electric guitars. It was an overall kind of thing where I was playing a few different styles.

GUITAR: B.B. King was one of them.

MARK: That's absolutely true. When I was 16 I heard **Live at the Regal** at a friend's house and thought it was great. I saw the relationship of the voice, the guitar and the audience as a triangle. That made a deep impression on me. The idea of the guitar as a voice in the relationship between the singer and the audience is a very dramatic and immediate device. It's an extremely strong thing that has stayed with me ever since. Sometimes the guitar is the voice that you haven't got yourself. For a start, I'm not really a singer in a singing sense. The guitar helps you deal with *things you can't* say. At other times it just talks back to you. You can have a dialogue going between characters. It can do anything you want it to do.

GUITAR: You tend to treat instrumental sections as equal to the vocal lines.

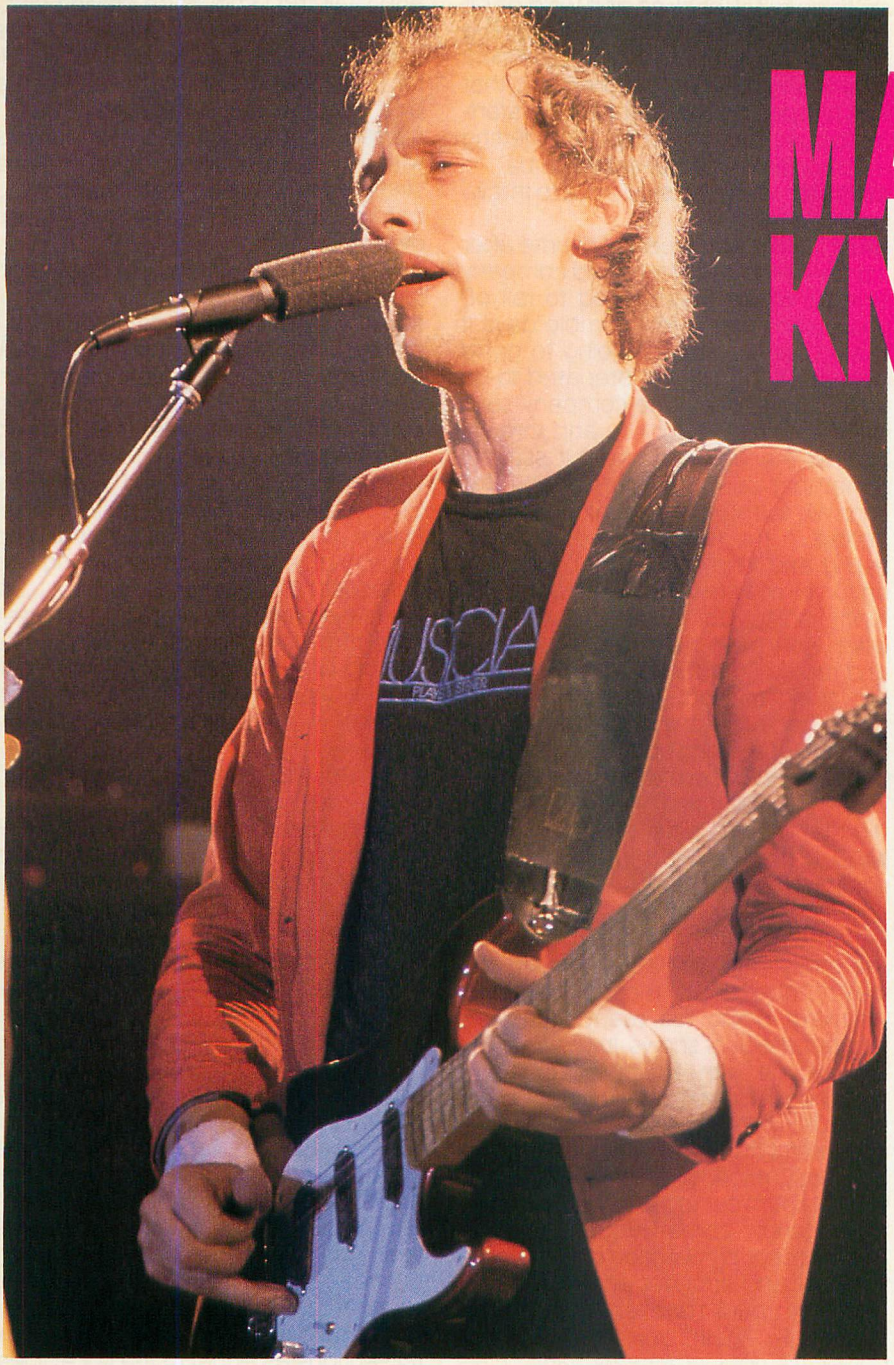
MARK: It doesn't have to be that way. It's a response to what you're doing. For instance, a lyric in *Love over Gold* might introduce a character and the music can help you create your own view, your own film. Then you can indulge your own imagination. You can step in and out if you want. It can be just music. But it's a continuation of the drama.

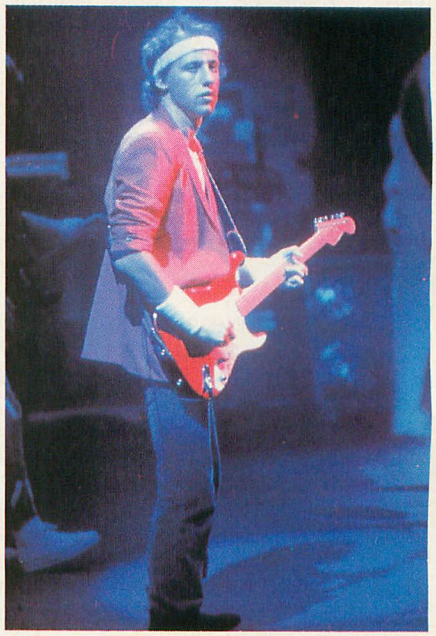
GUITAR: What's your yardstick for accepting a guitar track on record?

MARK: Basically I like music that's got soul. I'm not madly impressed by records that are absolutely tight or where all the tracks are perfectly in synch.

Continued on page 108

MARK KNOPFLER





Obviously a lot of records like that are great, too, but I've always liked playing that had some soul to it. I always try to improvise melodically. What I often do in a studio is take three passes and do a composite of things. I don't like working a song to death. If you can't get it right just try it another day. There are no laws or formulas.

GUITAR: Was *Telegrah Hill* a straight pass or punched in?

MARK: We were capable of playing the whole thing right through but to record it as well as possible, we did it in sections and edited it. We figured it was better to do it in pieces and stitch it together.

GUITAR: Speaking of soul on a six string, is it safe to say that J.J. Cale also had an impact on your style?

MARK: Oh yeah, I know everything that J.J. recorded. He's a master; he understands what it is to play the guitar. There are so many players around that don't seem to really understand what it is to play a guitar. That's no-one's fault, it's not a put down. It's just a fact.

GUITAR: Can you define that a little more?

MARK: To me he plays with a real love. Again it's the idea of the guitar as part of the song. It's just a part of the song, its textures, sound, rhythm and the occasional voice. It's all soul and it's done with a lot of affection.

GUITAR: One thing that links you with J.J. is that you both make mood a primary consideration.

MARK: That's true. There's a dramatic sense of what we're doing which amounts to something more than "We will we will rock you (Boom boom crash)."

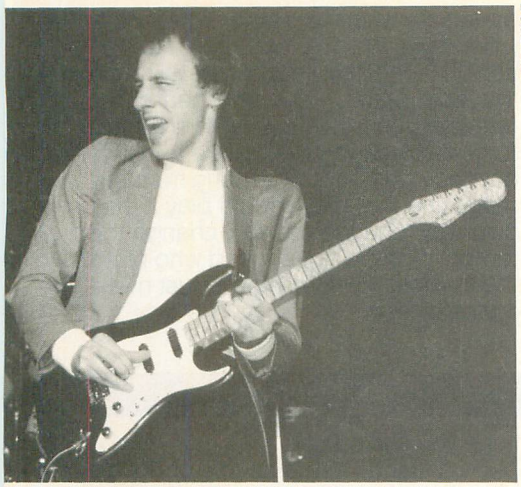
GUITAR: That's the part of you that likes music to be pictorial.

MARK: I think so.

GUITAR: You've got two new film soundtracks out now, ***CAL*** and ***Comfort and Joy.*** How is interpreting someone else's imagination?

MARK: Again, it's just another part of the wheel of things I do. It's a challenge in many ways. You're not writing songs with words, you're finding the right thing to do musically. You discover that the slightest thing you do will seriously effect the way you look at something. You have to work closely with the director and, in fact, I've insisted in these last two scores that the directors be present as much as possible. I've trapped them in there.

GUITAR: Is it a double challenge to create music that enhances the movie



Bob Leafe

Continued from page 85

without intruding, but at the same time will stand on its own as a soundtrack album?

MARK: Yes, I like the soundtrack to stand on its own. I can't stand those rip off soundtracks with one-track on them and the rest is just a lot of filler. That's one reason why a lot of people are turned off by the idea of owning soundtracks. In fact there's some great music there in the history of cinema, unforgettable stuff like ***West Side Story*** and the spaghetti westerns by Morricone like ***Fistful of Dollars*** and ***The Good, the Bad and the Ugly.*** I'm into other stuff too. I recently worked with Aztec Camera.

GUITAR: Is there something special about working with a young musician like Roddy Frame?

MARK: Roddy is a little marvel. I love him. I think he's got a lot of great things to do in the future.

GUITAR: Many of our readers were angry at him for putting down Eddie Van Halen's solo in *Beat It.*

MARK: I seem to remember being very impressed with that solo. Well, give Roddy a break, he's only 19.

GUITAR: Another guy who comes to mind as having bent your ear is Pete Townshend.

MARK: Yeah, a lot in the early days. Just the fact that he didn't have to be a great guitar player as a soloist made a difference. He was using the guitar as an expressive instrument and he played with a lot of exuberance and lovely crunch.

GUITAR: He also used the acoustic guitar in rock settings.

MARK: No, it's all guitar playing. You just choose the voice. Sometimes you try different things until you find that you've picked the right car. It's just like doing a painting.

GUITAR: The opening to *Romeo and Juliet* sounded like a nod to Springsteen's *Jungleland.* I though perhaps the characters in your song were part of the scene in *Jungleland.*

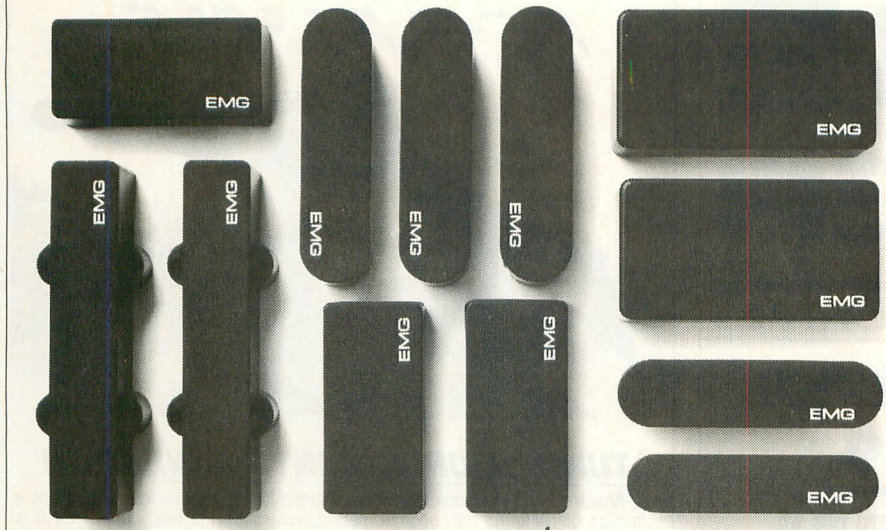
MARK: It is a nod in that direction. It's interesting because musicians are always tempted to do that. I think it's nice to do. Roddy often did it too. In fact, rather than detracting from him it just enriches everything. It shows he's absorbing things. I don't think it's criticism at all, I think it's great. For instance, I wonder how many bands have found themselves playing the *Daytripper* lick? It goes on all the time.

GUITAR: Beyond quoting other artists, you spend time playing with them as a session man. It was reported a few years back that you didn't enjoy your studio date with Steely Dan. How do you look back on it now?

MARK: It's okay. I would have really enjoyed it much more if it happened now, because I would be better prepared. The Steely Dan thing was just me. It was more the fact that I wasn't experienced, not just in terms of recording, but just generally the New York thing. I've enjoyed a lot of the sessions I've done lately. I really enjoyed doing stuff with Brian Ferry.

GUITAR: Is it more fun doing sessions because the main responsibility falls on someone else, and you can play more freely?

MARK: I always find that on sessions,



your pick...

and our pickups. Legendary sound at your fingertips. Write for catalog and current specs and we'll send you OUR pick. Sound is our technology.

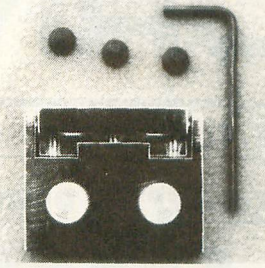
EMG PICKUPS

P.O. Box 4394 / Santa Rosa, CA 95402 / (707) 525-9941

— FOR GUITARISTS ONLY —

NEW ROCK BLOCK

Replaces Floyd Rose™ Tremolo 'Block'



- Keeps tremolo in tune when strings break.
- Returns tremolo to exact pitch.
- Tremolo stays in tune when hand is rested on it.
- RETROFITS FLOYD ROSE™ TREMOLO.

Easy installation hardware included. Patent applied for.

Another High Performance Design from

ALLPARTS

P.O. Box 1318 • Katy, TX 77492 • 713-392-6951

"America's Premier Guitar & Bass Parts Supplier"

Write for FREE CATALOG

* FLOYD ROSE is a registered trademark of Kramer Music Products.

You try and help somebody else express themselves and I enjoy that. It's one of the things I like about films. You're bringing something and offering it as assistance to their thing. I like it for the fact that it's not selfish, it's a gift. It's nice to meet people, it makes your life richer. I enjoyed doing a few tracks on the Phil Everly solo album. It's just delightful to be in a room playing guitar with the phones on and the vocalist coming through is Bob Dylan, Van Morrison or Phil Everly. If that's not what gets a buzz out of a musician I don't know what will.

GUITAR: On the Dylan front, what did you offer him as a producer?

MARK: I don't know. Bob just asked if I would do it. I suppose it was because I had a working thing in New York at the time, and the room was pretty much rigged up and ready to go. On both albums that I've worked with him, the songs may start out in a completely different state than they end up, so they need running down beforehand.

GUITAR: Did you choose Mick Taylor for the album?

MARK: I actually suggested Billy Gibbons but I don't think Bob had heard of him.

GUITAR: Why did you choose to have one performance recorded for your live album (**Alchemy**)? Was it a great show or were you saying this is what we're like on stage?

MARK: That was it. That's just what it's like. I got fed up with people bringing up so-called live albums that were completely and utterly rebuilt. They weren't live albums at all.

GUITAR: Do you prefer the original *Sultans* or the live one?

MARK: I like both. I think the live one on that particular night was really rockin'. It was probably a bit quick. It's like asking if you prefer red or white wine. I like both for different reasons. Personally speaking, I suppose I like the live one better. I haven't heard the recorded one for so long I've almost forgotten what it's like. I'd like to say to anybody who learns the song from this magazine that they should play it their own way. Change the key, change the tempo. If you've got a friend who plays the trumpet, get him in on it. Just make it your own. ■

EQUIPMENT

MARK: I've been using Schecter guitars with either Schecter or Seymour Duncan pickups. That's basically because my Strat isn't in top shape and hasn't been for a while. I really enjoy using the Gibson Chet Atkins at sessions. One of the best guitars I've ever had is a red Schecter Telecaster. It was dubbed the Aztec Camera guitar. I brought a lot of my instruments in for that album, including my Synclavier. I borrowed a couple of lovely Martins from Eric Clapton. They've been using Ovations a lot on stage but they just don't have the character for the sort of things I'm doing in the studio. I use a lot of guitars, because if there's a guitar that's got a voice for a particular song, that's the one you should use.

On stage I use a couple of Boogie amps with Marshall cabinets. I have an A amp and a B amp, with a rack of effects. I switch from one amp to another depending on the guitar. Let's say I'm using the National guitar. I'll go through an amp with a graphic set so I don't get feedback. Different guitars have different outputs and you're always playing different parts. I generally switch between the two amps just to deal with individual songs. My sound is pretty much a guitar and an amp. I use a level (volume) pedal a lot and always in the studio. The first two albums were really just straight Strat into an amp and that was it ■

TUBE DRIVER™

REAL TUBE OVERDRIVE™

CONCEPT & DESIGN: *B. K. Butler*

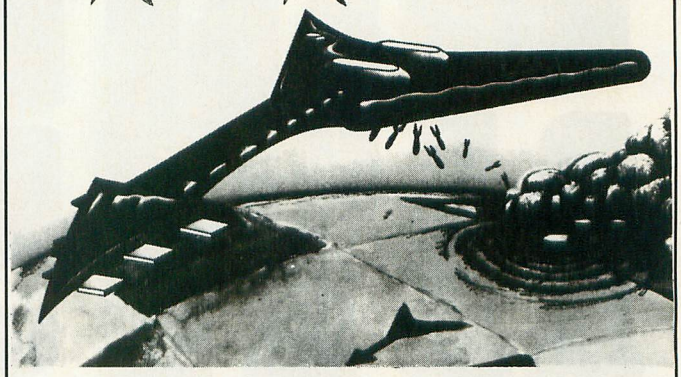
$99.99 WITH THIS AD

Cut out this ad. Present it to your local music dealer and get *a genuine* Tube Driver™ for only $99.99 + tax

REAL™

Tube Works
(303) 750 - 3801
8201 E. Pacific Place # 606
Denver, CO 80231

AXE ATTACK



TURN YOUR AXE INTO A WEAPON

Axe Attack ™. The ultimate tool for the aspiring lead guitarist. **Axe Attack**™ is a collection of blistering hot, original metal tunes *minus the lead guitar.* Each is professionally produced with an edge sharper than an ax. Put **Axe Attack**™ into your tape deck and you'll be backed up by live, powerful, driving drum beats. Precise, crunching rhythm guitar. And tight, melodic bass. **Axe Attack**™ is original to inspire your own originality. For each song, the enclosed course explains and illustrates all positions of major, minor, blues, pentatonic, and extended scales with bending and root notes clearly labeled. All songs have been carefully selected to give you a broad cross section of keys, tempos, and feels, so you'll learn to accurately work the entire fretboard. No prior knowledge of music reading or theory is necessary (descriptions use tablature and diagrams). Why play alone when **Axe Attack**™ offers intense rehearsal all night long? We give you the practical knowledge and experience to catch up with, and ultimately destroy all competition. That's why **Axe Attack**™ is the deadliest weapon you can have in your arsenal!. Of Course, there is a 30 day money back guarantee.

Send Check or Money Order for $19.95 + $2 P & H to: **ATTACK PRODUCTIONS**™:
Suite 107, 1456 Second Avenue, New York, NY 10021
Foreign orders ad $3. NY residents add sales tax. Allow 4 weeks for delivery.

Hot Licks® Video Tapes

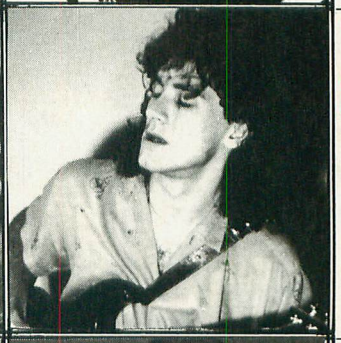
The tapes that really teach

ARLEN ROTH
Learning Rock & Heavy Metal Guitar
A ***beginners' primer in Rock & Metal. Bending, vibrato, whammy-bar*** *styles,* ***"flash" tricks*** *and more.* ***(one hour)***

Chicago Blues Guitar
Let the man behind the movie ***"Crossroads"*** *show you* ***blues string bending, solos, licks,*** *and* ***how to get the most feeling out of your guitar! (one hour)***

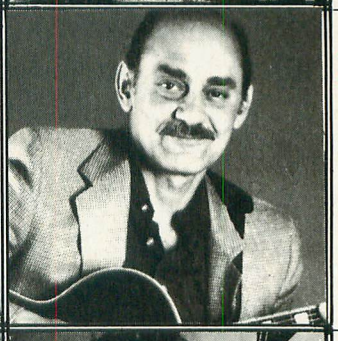
VINNIE MOORE
Advanced Lead Guitar
Voted ***BEST NEW TALENT*** *in Guitar Player, Guitar & Guitar World Magazines!* ***Let the best make you better!*** *Jammed with* ***advanced scales, licks*** *and* ***mastery! (one hour)***

RUDY SARZO OF WHITESNAKE
Bass Guitar Master Class
Learn true rock bass from the man who has been the foundation for ***OZZY, QUIET RIOT*** *&* ***WHITESNAKE!*** *An* ***incredible workout*** *to help make you the best!* ***(one hour)***



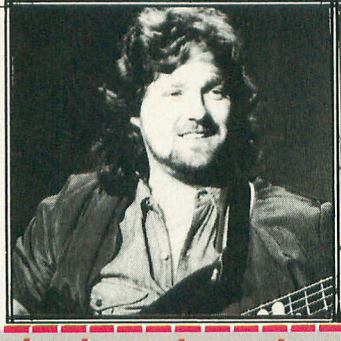
VIVIAN CAMPBELL OF WHITESNAKE
Lead Guitar Master Class
Advanced tricks, licks, exercises *and* ***solos*** *from the brilliant and eloquent lead guitarist from* ***DIO*** *and* ***WHITESNAKE.*** *An incredible workout guaranteed to make you better!* ***(one hour)***

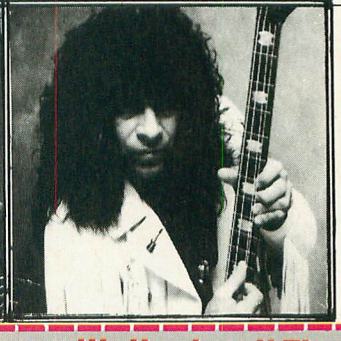
BRUCE KULICK OF KISS
Rock Guitar Master Class
Kiss's *fiery and inventive lead guitar player will show you his* ***advanced tapping, harmonics, whammy tricks, practice tips*** *and* ***solos.*** *A must!* ***(one hour)***



JOE PASS
Solo Jazz Guitar
Solo jazz from its pre-eminent practicioner! From ***chord substitutions*** *to* ***walking bass lines,*** *all the fingerstyle you need is here! Add jazz playing to your repetoire!* ***(one hour)***

STUART HAMM
Slap, Pop & Tap For the Bass
Advanced slapping, popping, tapping, arpeggios, contrapuntal playing, funk, chords *and more from the masterful bassist with* ***STEVE VAI, JOE SATRIANI*** *and* ***DAVID + DAVID. (one hour)***





DAVE SPITZ "The Beast"
Bass Fundamentals
Let the dynamic bassist with ***BLACK SABBATH, WHITE LION,*** *and* ***IMPELLITTERRI*** *give you the rock solid foundation you need to become the best!* ***A must for the serious rocker! (one hour)***

Learn guitar, bass, keyboards, or drums with the best! There's no need to read music! Each video lesson is only $49.95 and is like taking at least 10 lessons with your favorite player! Order yours now by calling the HOT LICKS HOTLINE 914 763-8013.

YES! Please send me:

- ☐ VINNIE MOORE-ADVANCED LEAD GUITAR
- ☐ VIVIAN CAMPBELL OF WHITESNAKE-LEAD GUITAR
- ☐ ARLEN ROTH-LEARNING ROCK & HEAVY METAL GUITAR
- ☐ ARLEN ROTH-CHICAGO BLUES GUITAR
- ☐ BRUCE KULICK OF KISS-ROCK GUITAR
- ☐ JOE PASS-SOLO JAZZ GUITAR
- ☐ STUART HAMM-SLAP, POP & TAP FOR THE BASS
- ☐ DAVID SPITZ-BASS FUNDAMENTALS
- ☐ RUDY SARZO OF WHITESNAKE-BASS GUITAR
- ☐ VHS ☐ BETA ☐ PAL/VHS

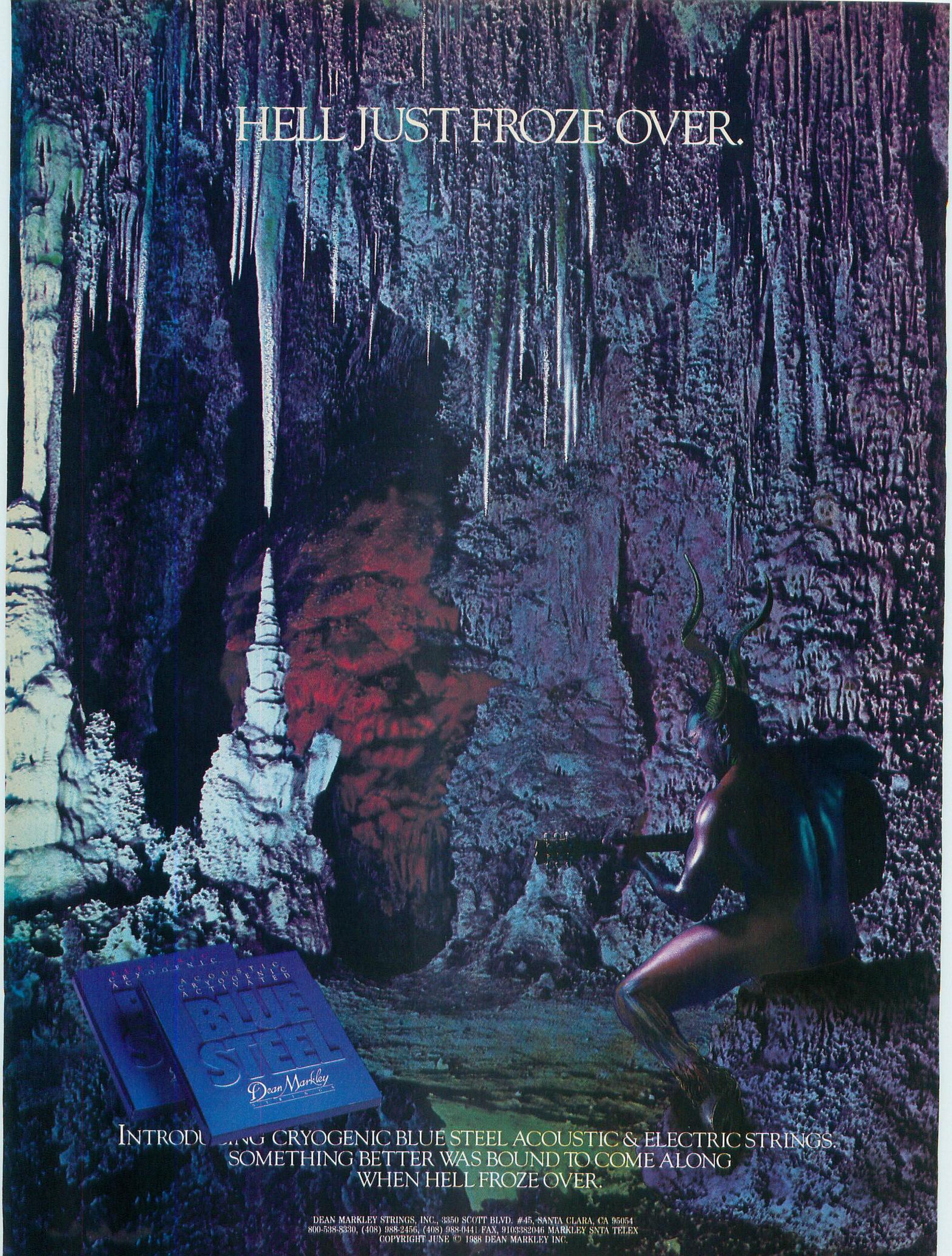
Each video is $49.95 plus postage.
Postage: *In US & Canada $4; Europe & S Amer. (air) $7; Asia & Aust. (air) $9. Checks allow 3-4 weeks. Checks accepted on US banks only and in US dollars*

I enclose $_____ check or M.O. payable to: Hot Licks Productions, Inc.
(US currency only. NYS res. add local tax)

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____
Charge to my ☐ Visa ☐ Mastercard
Account no _____
Exp. date _____
Cardholder's signature _____

STORE INQUIRIES IN US CALL SILVER EAGLE COLLECT (818-786-8696)
STORE INQUIRIES IN CANADA CALL RUMARK VIDEO (416-789-7881)

HOT LICKS PRODUCTIONS INC, PO BOX 337, POUND RIDGE NY 10576, 914 763-8013


HELL JUST FROZE OVER.
CRYOGENIC
ACOUSTIC
CRYOGENIC
ACTIVATED
BLUE
STEEL
Dean Markley
INTRODUCING CRYOGENIC BLUE STEEL ACOUSTIC & ELECTRIC STRINGS.
SOMETHING BETTER WAS BOUND TO COME ALONG
WHEN HELL FROZE OVER.
DEAN MARKLEY STRINGS, INC., 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054
800-538-8330, (408) 988-2456, (408) 988-0441 FAX, 9103382046 MARKLEY SNTA TELEX
COPYRIGHT JUNE © 1988 DEAN MARKLEY INC.

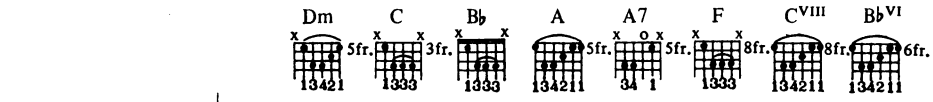
Tablature Explanation page 17

SULTANS OF SWING

As Recorded by Dire Straits

(From the album DIRE STRAITS/Warner Brothers Records)

Words and Music by Mark Knopfler



Moderate Rock ♩=152

Intro

Gtr.I
(Lead gtr.) Dm

w/Rhy. Fig. 1 *(6 times)*

(w/Chorus)

mf

sl.

Rhy.Fig. 1

Gtr. II
(Rhy. gtr.)

mf

rake

rake

sl.

H P

rake

H P

sl.

1st Verse

Dm C B♭ A

Gtr. II–
Rhy. Fig. 2

You get a shiv - er in the dark, it's a - rain - in' in the park but mean - time

Gtr. I

mp

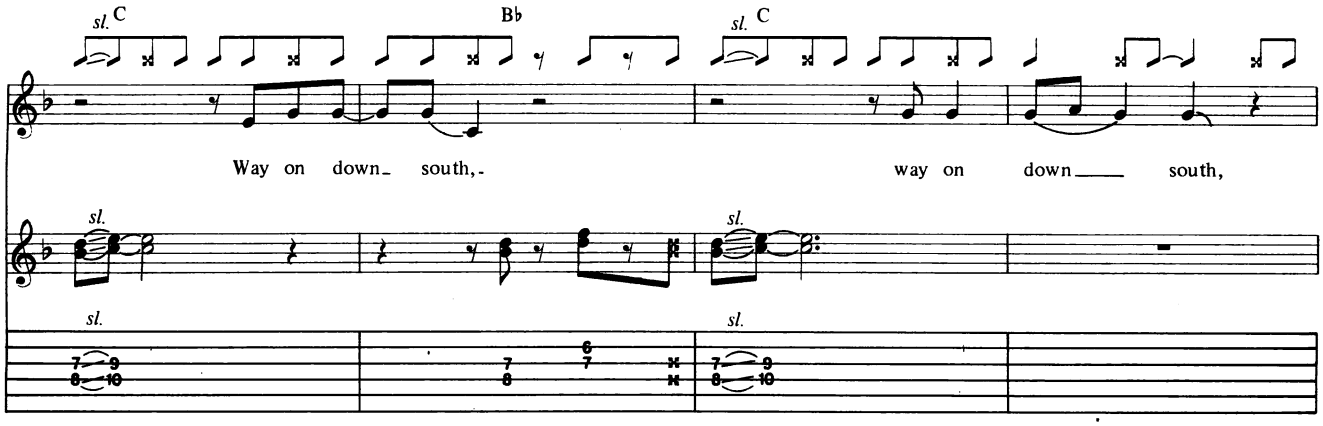
mf

Copyright©1978, 1988 by Strait Jacket Songs Ltd.
Administered in the US and Canada by Almo Music Corp.
All Rights Reserved Used by Permission

A7
Dm
C
B♭
A
south of the riv - er you stop and you hold— ev - 'ry - thing.
Full
Full
sl.
F
C VIII
A band is blow-in' dix - ie, dou - ble four— time.
B♭ VI
Dm
You feel all right- when you hear that mu - sic— ring.—
B♭
C
(end Rhy.Fig. 2)
Well, now you
H

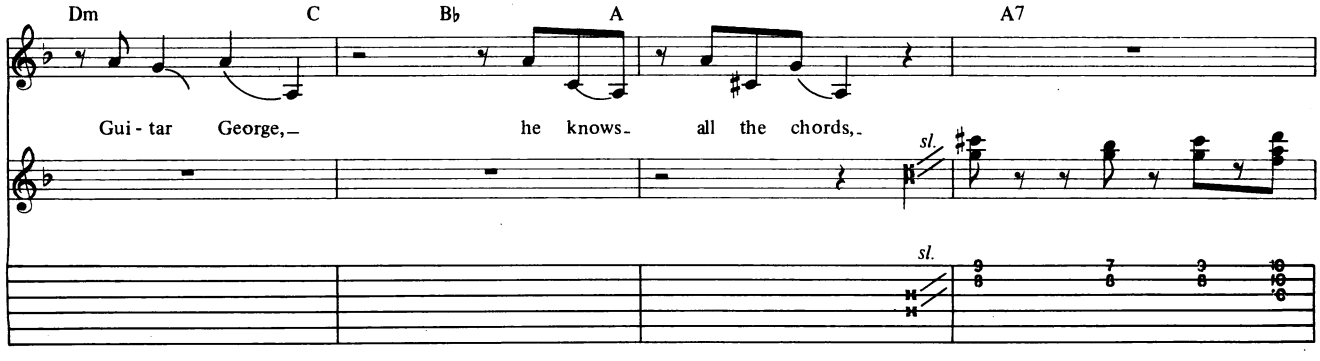
2nd Verse
w/Rhy.Fig.2 (1st 16 bars only)

Rhy.Fig. 3



(end Rhy. Fig. 3)
⑤ 5fr.

3rd Verse
w/Rhy. Fig. 2



Dm C B♭ A F
but it's strict-ly rhy-thm, he does-n't want to make it cry or sing.
Full Full Full Full
hold bend
C VIII B♭ VI
They said an old gui-tar is all he can af-ford
P
sl. 3
Dm B♭
when he gets up un-der the lights to play his thing.
4th Verse
w/Rhy. Fig. 2 (1st 16 bars only)
C Dm C B♭ A
And Har-ry does-n't mind if he does-n't
H

A7
Dm
C
B♭
A
make the scene.
He's got a day - time job, he's do - in' all
Full Full Full
Full Full Full
F
C VIII
right.
He can play the honk - y - tonk like an -
sl.
Full
sl.
Full
B♭ VI
y - thing,
sav - in' it up for Fri - day night
w/Rhy. Fig. 3
Dm
B♭
C
B♭
with the Sul - tans,
sl.
P
sl.
P
sl.
sl.

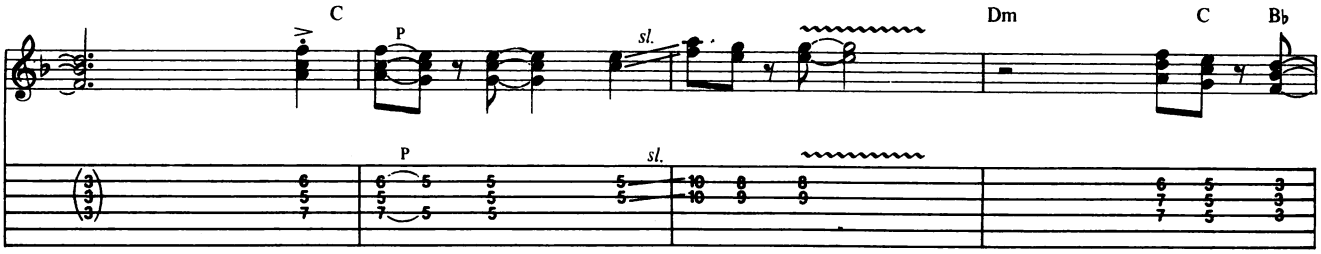
C
Dm
C
B♭
C
sl.
with the Sul - tans_ Of Swing.
sl.
Dm
C
B♭
C
P
sl.
P
sl.
5th Verse
w/Rhy. Fig. 2 (1st 16 bars only)
Dm
C
B♭
A
Then a crowd of young boys,_ they're_ fool - in' a - round_ in the cor -
sl.
H
sl.
H
A7
Dm
C
B♭
A
ner,_
Full
drunk and dressed in their best brown bag - gies and their plat - form_
Full
sl.
grad. bend
Full
grad. release
Full
sl.

F
C VIII
soles.
Full Full
They don't give a damn a-bout an - y
P
Full Full
B♭ VI
trum - pet play - in' band,
it ain't what they call rock-and - roll.
sl.
3
Dm
B♭
C
B♭
And the Sul - tans,
C
Dm
C
B♭
C
yeah, the Sul - tans play cre - ole.

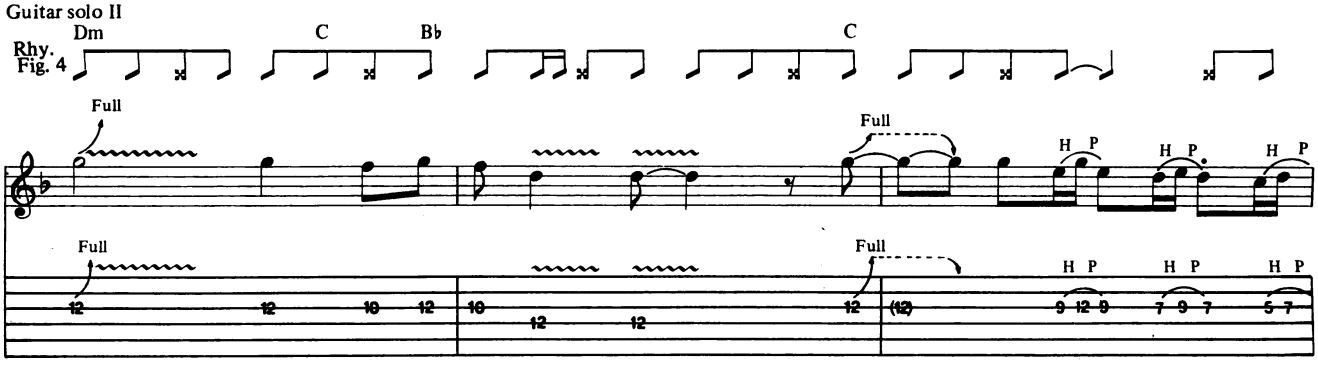
Dm
C
B♭
C
Cre - ole.
P
sl.
Guitar solo I
⑤ 5fr. w/Rhy. Fig. 2 (1st 16 bars only)
D Dm
C
B♭
A
Full
H
H P
A7
1/2
Dm
C
B♭
A
F
Full
hold bend
let ring
C VIII
B♭VI
3
sl.
P

w/Rhy. Fig. 3
Dm
Bb
C
Bb
Full
sl.
rake
hold bend
Dm
C
Bb
C
H
6th Verse
w/Rhy. Fig. 2
Dm
C
Bb
A
And then the man he steps right up to the mi - cro - phone
let ring

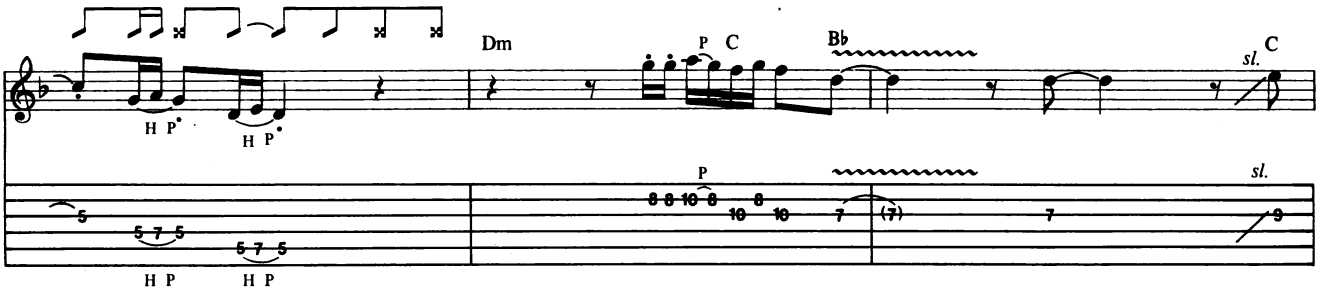
A7
Dm
C
B♭
A
F
and says at last_ just as the time bell rings._
sl.
C VIII
B♭ VI
"Good-night, now it's time to go_ home."
Then he makes it fast_
B♭
Dm
B♭
C
w/Rhy.Fig. 3
with one more thing._
"We are the
B♭
C
Dm
C
B♭
Sul - tans,_
we are the Sul - tans_ Of Swing."

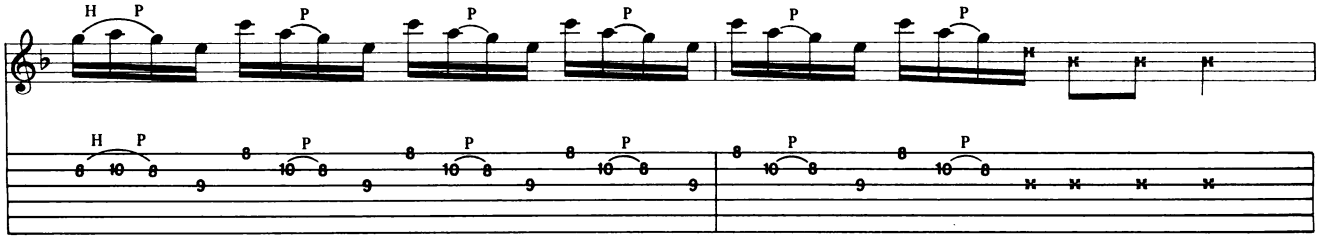


Outro
Guitar solo II



(end Rhy. Fig. 4) w/Rhy.Fig. 4*(till fade)*





Dm
C
B♭
Full
hold bend
1.
2.
Begin fade
Fade out
sl.

BASS LINE FOR

SULTANS OF SWING

As Recorded by Dire Straits

(From the album DIRE STRAITS/Warner Brothers Records)

Words and Music by Mark Knopfler

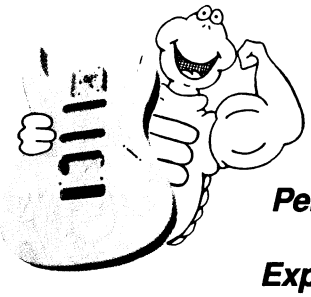
Copyright©1978; 1988 by Strait Jacket Songs Ltd.
Administered in the US and Canada by Almo Music Corp.
All Rights Reserved Used by Permission

2nd, 4th, 5th, 6th Verses
B♭
C
Dm
C
sl.
2. ... step in - side (etc.)
4. And Har-ry does-n't
5. ...crowd of young boys, (etc.)
6. Then the man he steps (etc.)
sl.
B♭
A
Dm
C
B♭
A
mind (etc.)
F
C
B♭
Dm
B♭
H
H
C
B♭
C
sl.
sl.
sl.
sl.
Chorus
2nd time to Coda I
Dm
C
B♭
C
H
H

2nd time,
D.S. al Coda I
(5th verse)
3rd time to Coda II
Dm
C
B♭
C
Coda I
Dm
C
B♭
C
H
H
Guitar solo I
Dm
C
B♭
A
Dm
C
B♭
A
F
C
H
H
B♭
H
H
Dm
B♭
C

B♭
C
Dm
C
B♭
H
D.S. al Coda II
Coda II
Outro (Guitar solo II)
P
sl.
Play 4 times and fade

Body Building At It's Best



Perfected By Experience

Get the body you've always dreamed of. It's no sweat with Warmoth Guitar Products. We build 22 different body shapes with a choice of 12 woods and hundreds of routing combinations for right and left-handed players. All backed by our 11 years of experience. Get the look, feel and tone that's just right for you. There's no reason to settle for less when you can have a Warmoth Body!

For your copy of the most comprehensive catalog of premium quality guitar parts & hardware (in gold, chrome or black), send $2.00 to:

Made in the U.S.A.

Warmoth
Guitar Products Inc.

11610-A 80th Ave. E., Puyallup, WA 98373 • (206) 845-0403

PLAY BETTER ROCK GUITAR!

Learn to play like the pros with these four book/cassette paks from Centerstream Publications.

FLYING FINGERS
by Dave Celentano
Increase your speed, dexterity and precision! This book shows you how with over 32 examples covering alternate, sweep and circular picking. The accompanying cassette demonstrates the techniques in slow, medium and fast speeds.
00000103 ..... $15.95

POWER CHORDING
by Ron Middlebrook
This book/cassette pak covers various methods and techniques used to play rhythm guitar. Topics covered include: basic rock, light rock ballads, hard rock, light rock, latin rock, Chuck Berry style, Bo Diddley style, Calypso rhythm and more.
00000067 ..... $14.95

THE MAGIC TOUCH
by Dave Celentano
Learn to play the famous "two hand touch" technique used by such great heavy metal and rock artists as Eddie Van Halen, Randy Rhoads, Stanley Jordan, Adrian Belew, Steve Vai and Jeff Watson. This book shows you how, as well as giving tips on adding texture to chords and rhythms, and providing examples of licks. The cassette has the author playing the exercises in the book, at three different speeds.
00000088 ..... $14.95

ROCK LICKS
By Dave Celentano
Expose yourself to the many different styles of rock licks! This book covers them all—from blues to fusion. It includes 40 licks along with additional exercises and examples. The cassette has the examples played by the author at slow and fast speeds.
00000112 ..... $15.95

See your local music dealer or write to Music Dispatch

PLEASE RUSH ME THE FOLLOWING:
____ 00000103 Flying Fingers $15.95
____ 00000088 The Magic Touch $14.95
____ 00000067 Power Chording $14.95
____ 00000112 Rock Licks $15.95

____ Tax (WI residents add 5% sales tax. MN residents add 6% sales tax.)
$2.00 Postage/Handling
____ Total
____ Check/Money Order enclosed (Make payable to Music Dispatch)

PLEASE CHARGE MY:
____ VISA
____ MASTER CARD
____ AMERICAN EXPRESS

Account Number Exp. Date

Cardholder's Signature

SHIP TO:
Name
Address
City State Zip

Mail this coupon to:
MUSIC DISPATCH
P.O. Box 13920
Milwaukee, WI 53213

MONEY BACK GUARANTEE:
We'll be happy to refund your purchase if you are not completely satisfied. Simply return the books to us within 30 days and we will send you a complete refund. Please allow 4-6 weeks for delivery.
GPM32

Tablature Explanation page 17

JOHNNY B. GOODE

As Recorded by Chuck Berry

(From the album THE GREAT TWENTY-EIGHT/Chess Records)

Words and Music by Chuck Berry

Copyright ©1958, 1988 by Arc Music Corp
Renewed and Assigned to Isabel Music Co.
All Rights Reserved Used by Permission

1st, 2nd Verses
Rhy. Fig. 1

w/Riff A & B

1. Deep down in Lou' - si - an - a, close to New Or - leans,_ way back up in the woods a - mong the
car - ry his gui-tar___ in a gun - ny sack,_ go sit be-neath the tree___ by the
ev - er - greens,_ there stood a log___ cab - in made of earth and wood,_ where
rail - road track.___ Ol'___ . en - gi-neer would see him sit - tin' in the shade,___
lived a coun - try boy___ named John - ny B. Goode,_ who nev - er ev - er learned to read or
strum-min' with the rhy - thm that the driv - ers made.___ The peo - ple pass - ing by___ they would
write so well,___ but he could play a gui - tar___ just like a - ring - in' a bell.
stop and say,___ "Oh my___ but that lit - tle coun - try boy___ could play."

(end Rhy. Fig. 1)

Go! Go!

*w/Rhy. Fig. 1
w/Riff C 1st time;
Riff E 2nd time

Go,___ John-ny! Go!___ Go!

w/Riff C 1st time;
Riff E 2nd time

Go,___ John-ny! Go!___ Go!

w/Riff C 1st time;
Riff E 2nd time

Go,___ John-ny! Go!___ Go!

w/Riff C 1st time;
Riff E 2nd time

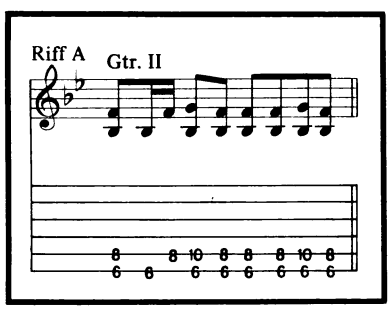
Go,___ John-ny! Go!___ Go!

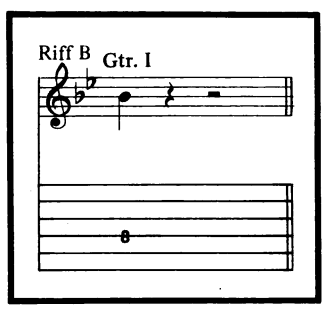
w/Riff D 1st time;
Riff F 2nd time

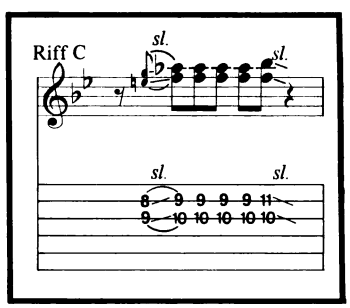
John-ny B. Goode!___

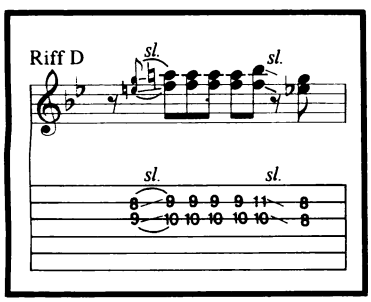
2. He used to

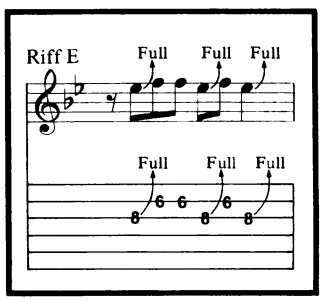
*Only the root names of the chords are shown; other chord names are implied by rhythm figure.

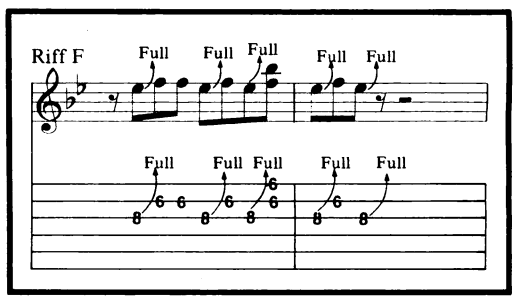












Guitar solo
Rhy. Fig. 2
2.
Bb5 Bb6 Bb5
Bb5
Eb5
Bb5
sl.
H
Eb5 Eb6 Eb5 Eb6 Eb5 Eb7 Eb5 Eb6 Eb5 Eb6 Eb5 Bb5 Bb6 Bb5 Bb7 Bb5 Bb6 Bb5
Full
rake
Bb6 Bb5 Bb6 Bb5 F5 F6 F5 F6 F5 Bb5 Bb6 Bb5 Bb7 Bb5 Bb6 Bb5
1/2
Bb6 Bb5 Bb6 Bb5
*w/Rhy. Fig. 2
Bb
Eb
1/4
*Root names shown only (as in Rhy. Fig. 1).
Full
let ring
3
F
Bb

w/Riff G

3rd Verse
*w/Rhy. Fig. 1

Bb

His moth - er told him, "Some-day you will be a man,_ and you will be the lead - er of a

*Root notes shown only (as before).

Eb

Bb

big old_ band;_ man - y peo - ple com - in' from_ miles_ a - round,_ to hear you play your mu - sic when the

F

Bb

sun_ go down._ May - be some - day your name will be in lights_ say - in', 'John - ny B. Goode_ to-night.' "

Chorus
w/Rhy. Fig. 1 & Riff H *(3 times)*

Bb

Go! Go! Go,_ John - ny! Go! Go! Go! Go,_ John - ny! Go!

w/Riff H (1st bar only)

w/Riff I

Eb

Bb

Go!_ Go! Go,_ John - ny! Go!_ Go!_ Go! Go,_ John - ny! Go! Go!_

w/Riff J

Bb5 Bb6 Bb5 Bb6 Bb5 Bb6 Bb7(type 2)

F

_ John - ny B. Goode._

Riff G (end of guitar solo)

Riff H

sl.

Riff I

sl.

Riff J

BASS LINE FOR

JOHNNY B. GOODE

As Recorded by Chuck Berry

(From the album THE GREAT TWENTY-EIGHT/Chess Records)

Words and Music by Chuck Berry

Copyright ©1958, 1988 by Arc Music Corp
Renewed and Assigned to Isabel Music Co.

Chorus
B♭
B♭
Go! Go!
Go,
John-ny! Go! Go! (etc.)
E♭
sl.
B♭
F
B♭
2nd Verse
B♭
He used to car-ry his gui-tar in a gun-ny sack (etc.)
E♭
B♭
F
Chorus
B♭
B♭

E♭
B♭
F
3
B♭
Guitar solo
B♭
E♭
B♭
E♭
B♭
F
sl.
sl.
B♭
3
E♭
B♭
3
3
3
E♭
B♭

F
B♭
3
His
3rd Verse
B♭
sl.
moth - er told him, "Some-day you will be a man, _ (etc.)
E♭
B♭
F
Chorus
B♭
E♭
B♭
F
B♭
B♭7

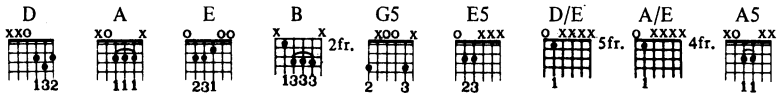
Tablature Explanation page 17

BACK IN BLACK

As Recorded by AC/DC

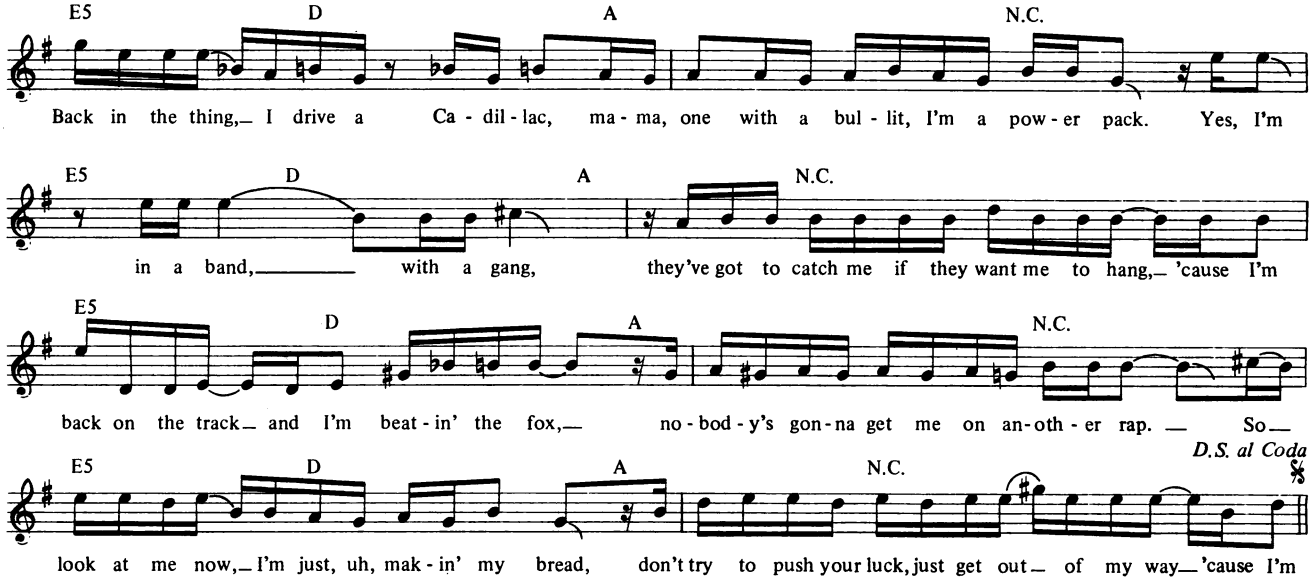
(From the album BACK IN BLACK/Atlantic Records)

Words and Music by Angus Young, Malcolm Young and Brian Johnson



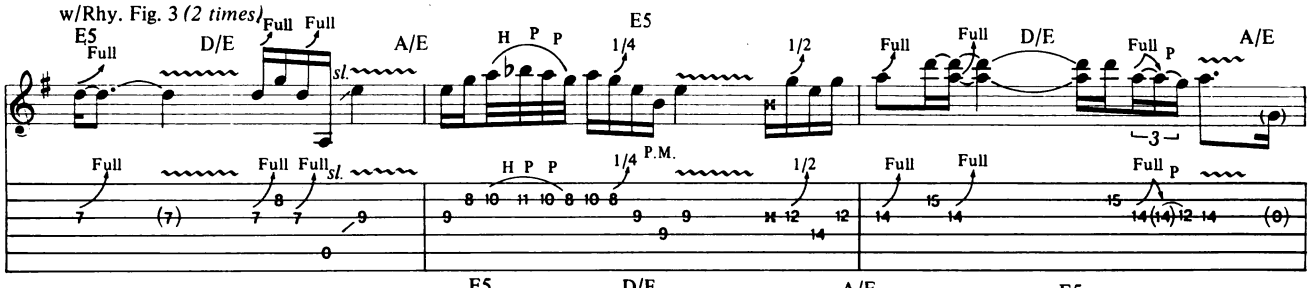
Copyright©1980, 1988 by J. Albert & Son Pty., Ltd
All Rights for the USA and Canada Administered by J. Albert & Son USA, Inc. International Copyright Secured
All Rights Reserved Used by Permission

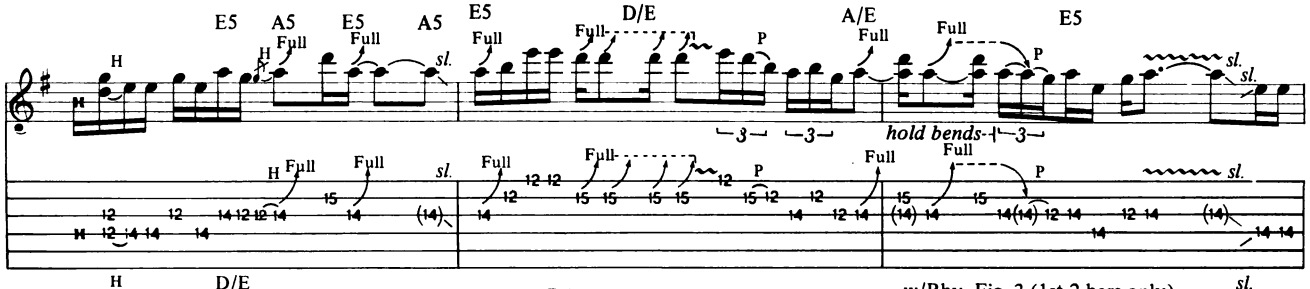
2nd Verse
w/Rhy. Fig. 1 *(2 times)*

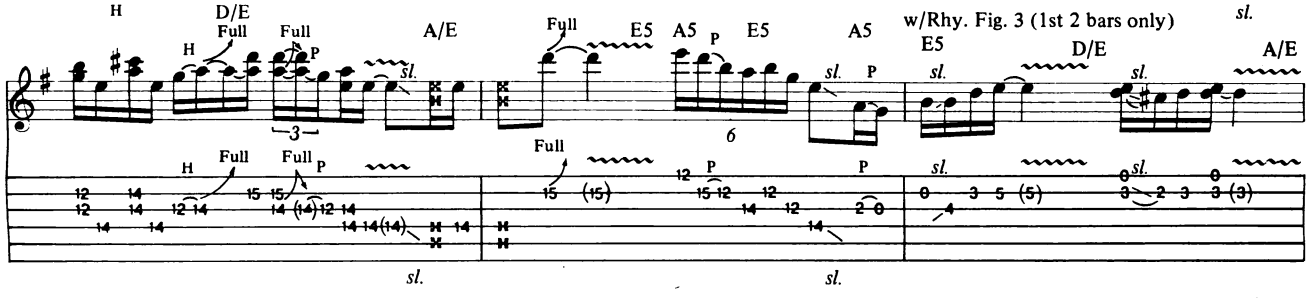


Guitar solo (end Rhy. Fig. 3)

w/Rhy. Fig. 3 *(2 times)*







E5
E5
D/E
A/E
E5
A5
E5
D5
Well, I'm
Full
Full
Full
Full
sl.
P
Chorus
w/Rhy. Fig. 2
A E B A B A E B A B G5 D A G A
⑥3fr. 1/2
back! Yes, I'm back! Well, I'm back! Yes, I'm back! Well, I'm
E B A B A E B A B G5 D
back, back. Well, I'm back in black, yes, I'm back in black, ow!
w/Vocal ad lib
N.C.
Riff A
Play 4 times
Play 2 times
Chorus
w/Rhy. Fig. 2
w/Riff A
A E B A B A E B A B G5 D A G A
Well, I'm back, back, well, I'm back, yeah,
I'm back! I'm back! I'm
G5 D A G A E B A B A E B A B G5
back, yeah, back, back! Back in black, yes, I'm
back! I'm back! I'm back!
D
A
back in black!
Out - ta sight!
Full
pick
P.M.

Outro
w/Rhy. Fig. 3 (till fade)
E5
D/E
A/E
A5
Begin fade
Full
1/2
1/4
sl.
P
H
A.H.
(15ma)
semi-harm.
8va
Fade out

BASS LINE FOR

BACK IN BLACK

As Recorded by AC/DC

(From the album BACK IN BLACK/Atlantic Records)

Words and Music by Angus Young, Malcolm Young and Brian Johnson

Copyright©1980, 1988 by J. Albert & Son Pty., Ltd
All Rights for the USA and Canada Administered by J. Albert & Son USA, Inc. International Copyright Secured
All Rights Reserved Used by Permission

1.2.3.
4.
E5
D/E
A/E
E5 A5 E5 A5
D/E
A/E
Chorus
E5 A5 E5 A5
A E B A B
A E B A B
G5 D A G A
G5 D A G A
E B A B
A E B A B
G5
P
D
sl.
N.C.
P
sl.
D.S. al Coda
Coda
A
Outro
E5
D/E
A/E
mf
Play 4 times and fade
E5
E5
D/E
A/E
E5 A5 E5 A5

FERNANDES™

BASSES

	FINGERBOARD	NECK FINISH	NECK JOINT	SCALE	HARDWARE	ELECTRONICS	STANDARD COLORS
JBR	Rosewood	GLOSS	BOLT-ON	LONG	CHROME	PASSIVE	Black, Blue, Red, White
PBR	Rosewood	GLOSS	BOLT-ON	LONG	CHROME	PASSIVE	SAME
PJR	Rosewood	GLOSS	BOLT-ON	LONG	CHROME	PASSIVE	SAME
FRB-1	Rosewood	SATIN	SLOTTED	LONG	BLACK	PASSIVE	Black, Red, White
FRB-80*	Rosewood	SATIN	SLOTTED	LONG	GOLD	ACTIVE	Natural, See-Thru Black, Blue & Red

*Special Features - adjustable height nut, body made with mahogany back and figured maple top.
FRBs available with P and J pickup configuration only.

Visit an authorized dealer and get the *Feel of Fernandes!*

FRB-80

Smooth Contour Neck Joint Allows Easy Access to the Higher Frets.

NATURAL

SEE-THRU RED

PJR-RED

JBR-CREAM

PBR-BLUE

57 Crooks Ave., Clifton, N.J. 07011
(201)772-3339 Fax (201)772-5410

Neil Zlozower

By Spencer Benedict

ANGUS YOUNG

Glen La Ferman

You're Angus Young, just turned 26, guitarist of AC/DC. You've spent the last decade flinging yourself across the stages of the world, dripping sweat and venom, writhing on the floorboards of several continents in those insipid short pants and schoolboy cap, rock 'n' roll's Little Lord Fauntleroy, the ultimate Preppy as Freak. You've long since outstripped your muscial heritage, your popscene-*Friday on My Mind*-Easybeat-and *Love Is in the Air* brothers, two of whom were named John by your Scottish parents, relocated to Australia when you were just a lad in short pants. (Wait a minute, you're still a lad in short pants.) You've outstripped Scottish morality, too, the straightlaced rigid visions of conventional normalcy that turn so many prematurely gray at 21. Veteran of the boarding-house reach growing up, you've manufactured for yourself a rock 'n' roll world of freedom, shown your kneecaps to a generation of repressed pre-pubescent dollies, redefining forever with stark urgency the term "knobby," just as Dylan and then DuBrow altered our notions of "voice" and "humility." While you've never been thought of as "forever people," like Slade, or *Everyday People*, like Joan Jett, or ***Ordinary People***, like Mary Tyler Moore, just ***Real People***, like Sarah Purcell, you've nonetheless lived to grow with heavy metal from anathema to anthem and back again, compromising not in the slightest, coming back not only in black, but in spades, and time and again, in the process glorifying the flying young guitarman as conquering hero. Counted out more times than Leon "Smiley" Spinx, and risen from the dead at least as many times as George Hamilton in ***Love at First Bite***, you continue to confound the odds, starting your year outlasting Gary Moore in the first round of Guitar Wars, much to the dismay of purists everywhere, and winding it up barely escaping the humiliation of being named for an Ignoble Prize in the Lost It category.

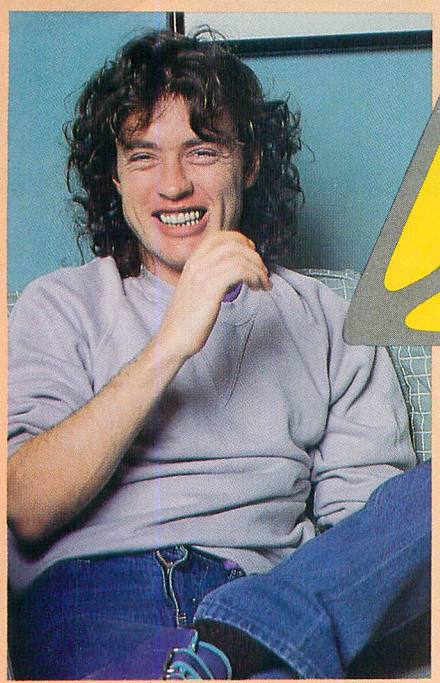
With the latest, **Flick of the Switch**, something of a bomb, and the newest, **'74 Jailbreak**, a collection of old tapes, one wonders if you've finally had it, Angus Young, if the fates and the ages and the shivering fits have at last overtaken that fine, squirmy figure of yours. Tell us you ain't gone mellow, Angus, those of us who need to know these things. Now with the economy failing and the school system failing and MTV about to start an adult channel and vigilante killers loose on the streets of New York and Boy George and Cyndi Lauper on the Best Dressed List, we need to know there's still a few things sacred in this imperfect universe.

Angus replies with a terse little anecdote about his beginnings, rock's early rush to brain and kneecap. "There was one night where there was more anger than anything," he says. "We were playing to a tough audience and trying our hardest, but they were looking at us like dumb cold fish. I picked up my guitar and in sheer frustration, before you know it I was all over the place. I was on the floor, kicking into the amplifiers. And they responded. The fish comes alive!"

Thus was born a performing style, a way of life. "It came from anger and accidents," he replies. "You'd fall over a lot, which was pretty easy to do, because there was a lot of stuff on stage. I didn't have to practice moving on stage, it's always been the music that motivates me. Even when I started playing, my head was always going

SKINNY LEGS AND ALL

GLEN LA FERMAN



GLEN LA FERMAN

100-MPH. It's like a form of timing. Some people keep time with their feet. I keep time with my head and feet."

Inspired early by Jerry Lee Lewis and the Yardbirds and the early Who ("I remember thinking, if they can do it, so can I"), Angus cites AC/DC as his favorite band. "We grow by the day," he claims. "We don't go backwards. I remember when we did **Highway to Hell**, we wanted a cross section that you could sit back and listen to with more thought as far as listening value. In other words, you could sit and listen and you could also tap your foot." Angus attempts this nearly impossible feat. "**Let There Be Rock** has a title that says this album has to rock from start to finish," he goes on, exhausted. "**Back in Black** is where we thought we wanted to try a few different things, with *You Shook Me* and *Give a Dog a Bone*. We wanted **Flick** to be very tough. We wanted it to be five guys standing there on a battlefield."

So what if some critics suggested it sounded more like five guys playing marbles in a schoolyard? To Angus, to all of us, it was rock 'n' roll. It was the first album produced by the band.

"When you've got full control you've got to fight amongst yourselves," says Angus. "You don't have to fight with other people. We've worked with good producers in the past and we learned from working with them. You're looking at a band that can get in there for two weeks and do an album. Mutt Lange spent 12 months with Foreigner and I think a year and a half with Def Leppard. When we worked with Mutt Lange he had to bend to us. We were the first rock 'n' roll band he'd ever worked with. So he learned from us. We know what we want because we've always had this style. We know what sounds we want. This side of it was a lot easier for us than we thought it might be. We know when we have the right take. Of course, there are technical things, like being in tune, but the most important thing is the feel of the track. If the feel is right and it's a little bit out of tune, but not affecting the track, we'll keep it."

AC/DC, for one, was never intimidated by the recording studio, a factor that, for instance, stymied the career of Nazareth, among others of the metal ilk. "The studio side has never bothered us that much," Angus asserts. "The band goes in and we put the two guitars and the bass and drums in. Sometimes we'll have Brian in a vocal booth and pipe him through the headsets to give it that extra feel. Some solos we'll do straight off. If you want it to rock you'll more than likely do it in one take. Sometimes you can't because of the sound you're using for the rhythm—you have to make it a bit wider if you want to make it a solo that will stand out. But as long as what you play goes with the track, adds to it and pumps it along with that feel, that's all you need for a good solo. I regard it more as songs than anything else. I can't tell you my favorite solos—I can tell you what I think are great songs."

Angus proceeds to do so: "*Let There Be Rock* has a lot of guitar in it. It had that intention to it. It's designed to sound almost biblical. *For Those About to Rock* is manic and fierce. I can safely say that I've heard songs done by us throughout our career that you can grow to love as soon as you hear them. At the time you might think, Is this really a great track? But when I hear them now I say, yes, that is a good song. I'm talking about songs like *Sin City*, *Shot Down in Flames* and *Highway to Hell*. Those songs are classics. They're songs you can hear 20 years from now and still like them."

Angus likes to write on the road, as opposed to contemporaries like Stephen Sondheim and Otis Blackwell, who sometimes find that atmosphere a bit too hectic. "When you're on the road you're all together and it's easier to communicate that way. Ideas come from the road. Lying around the hotel room you've got a bit of time to deal with. You can always pick up a guitar and bash away for a good idea. A lot of it is that, and also it's from talking to kids. They've always got new phrases and sayings. Some kid will turn around and say something and it sticks in your head.

"Sometimes we have blows and we'll say, That's a great blow. It's usually between the three of us. We will thrash ideas around just to see if we can get the best out of them. We always work head to head. We have ideas that are our own, but we always take them and butcher them around until we're sick to hear them."

Like George Gershwin and Alex Van Halen, Angus grew up with a songwriting brother. George Young was Australia's answer to Mike Stoller, with Harry Vanda as his Jerry Leiber, the two created a pop dynasty. "It was kept away from us," Angus recalls. "When George was in his day it was the time of the Beatles and a new thing. But they kept us away from it. We were in a strict school and they didn't want any of that to rub off on the youngsters. I didn't get my hands on an electric guitar until I was 14. Then just to have one was a big thing.

"I played, but not with records. I was never that patient. I just picked it up. I was fortunate in the fact that when I was a kid I could sit down and pick out bits of tunes or a 12-bar blues. It was just there. I don't know how I did it."

Regardless of how he did it, Angus invariably did it on and with and to a Gibson SG.

"I went to this shop," he said, "and it was always on the wall. From the moment I picked it up I said, I want this guitar. I went out and worked for a while until I got enough money to get it. I still have it. It's had a lot of accidents since then, but it's probably still the best one I've got. I have a thing for those guitars. I pick them up and they feel right. They're very light; they're not heavy or cumbersome. I picked up a Les Paul once and nearly dislocated my hip. I've got Les Pauls and Strats, but I use the SG for stage work and the studio. I've got little hands and it's hard getting around some of the bigger guitars.

"I never had any interest in effects. When I was a boy, people said, Let's get a wah pedal, Jimi Hendrix has a wah, Eric has a wah. To me it was stupid, because those people are themselves, why try to go out and be them? I just had a little amp that sustained a hell of a lot naturally. I used to turn it upside down and kick it and it would go great. I think the biggest percentage of effects you can still do without having. I know how to get a wah sound with my tone

Neil Zlozower

control. I can get my volume control to sound like a keyboard if I want. It's just how you play it. Most things are in bass and treble frequencies anyway. You just have to know how to get the best bass and treble out of your guitar and amp."

That amp is a Marshall. "I've got a straight 100 watt head with a 4 × 12" cabinet. I've also got big amps with a lot of power, but I'm not sure they're for sale. It's more for the spread of the stage. If you're doing a lot of running around, you like to be able to hear yourself everywhere. You can cut these amps down in degrees. It peaks at about 300 watts and you can bring it down to 200, 100 or 50 watts. I've got that running, plus about four other tops. I've also got another four for backup. I use a Schaeffer Vega Wireless system. I got it mainly because of shocks. Playing in Detroit one night some idiot made our crew change the power. I got blown across the stage six times and it wasn't funny."

In the end, Angus Young is not about practicing and song-writing theories, equipment changes and aging role models. Skinny legs and all, he's way beyond that stuff, at one in fact with the history of rock.'n' roll. And nobody knows it better than Angus.

"Our music was always there," he says proudly. "It's a music kids feel. In the early days it was there with bands like the Small Faces, the Who and the Kinks. This is what the kids wanted to hear and see live. We used to play so many places where the radio guy would tell us how many requests they got for our stuff, but they couldn't play it. In countries where we're the biggest band they'll ever see and the album is number one, they still won't play it on the radio. In one way it's getting better, because radio is opening up. It's a new generation. Music reflects the life of a kid. When we go on stage it's meant to show them that their lives are no different from ours. We don't pose; we don't try to go over the top of our audience. We try to appeal to them as five of us. We don't say bless you—we just go out there and say, here it is, and we want to give you what you want.

"It's all in how you look at it. Over the years you can get very serious, but in that seriousness you can forget that the important thing is the feeling of it all. You get a lot of people who say, When you go to a big show there's no way to capture the feeling of being in a club. The Eric Claptons of the world are notable for saying that one. But that's a load of bullshit. You just have to remember that you're on a stage and you have to entertain. Don't forget what you're doing. I was always told if you want to show the people what the guitar is all about, you get out there and show them. My older brother was probably the biggest for that. He told me when you put your hand in the air you better mean it. You don't get up there and look like a weasel, you stick that arm in the air and you make the guitar do its thing. ■

Bass in the 80's

This month I'm hooked on the Billy Idol record *Eyes Without a Face.* In Nov. '83 I was at Electric Lady Studios with Hall & Oates recording *Say It Isn't So* and *Adult Education.* Little did I know that Billy was upstairs in Studio C working on this tune and that a year later I'd be analyzing Steve Webster's cool bass line. This is a great part to kick into our second year of Bass in the 80's.

For starters, how about that entrance? See Staff 1. Looks like a lot of notes but it's just four groupings of sixteenth notes followed by a bar of rest. Last year we worked a lot on the almighty eighth notes, but now let's expand and check out the next subdivision, the sinister sixteenth.

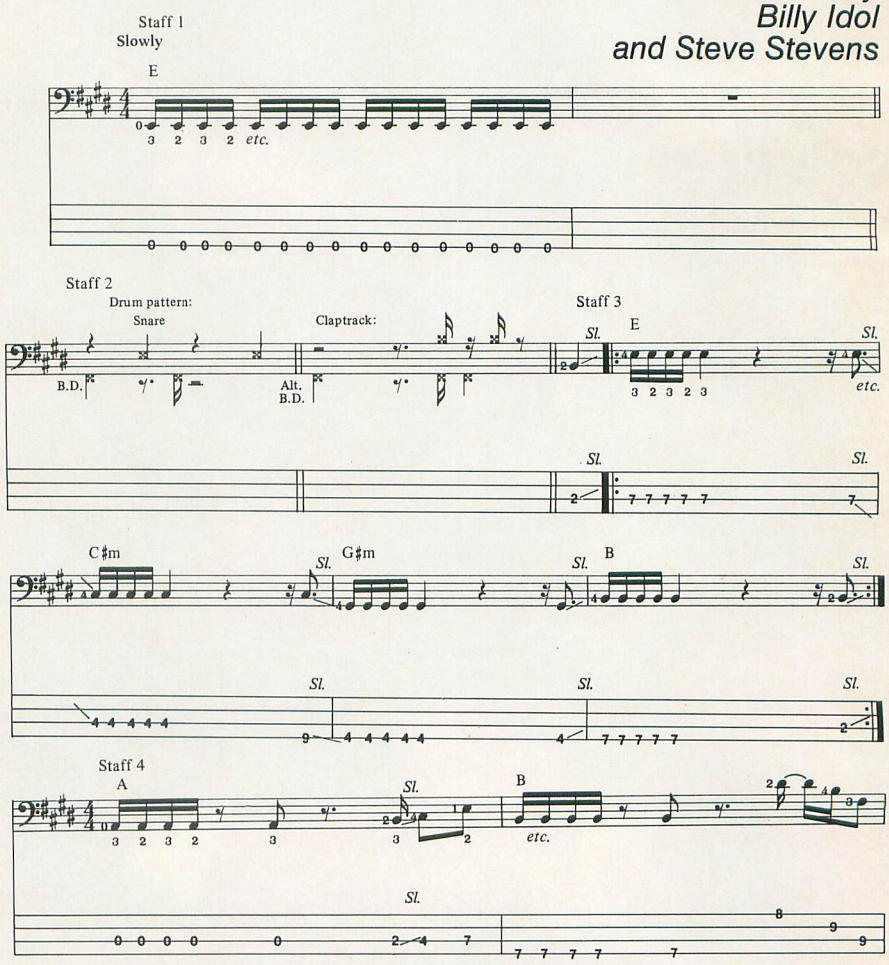
I've gotten some mail asking for suggestions on new ways to relate to the drummer. On this particular "Heavy Rock-Funk Rhythm Ballad" there's an interesting twist. I've written out the bass drum pattern in Staff 2 bar 1 and the "clap track" of two upbeat sixteenth notes in bar 2. Instead of playing exactly what drummer Tommy Price plays with his feet, Steve has chosen to weave his part in with the clap track and sixteenth note high hat. This does not interfere at all, but rather compliments the other rhythm instruments and creates a unique place for the bass part, allowing it to become a hook in itself! That's a pretty valuable lesson. Through careful lis-

by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the bass player for Hall & Oates. His book, ***Rock Riffs for Bass,*** is available from the Amsco Music Publishing Company.

EYES WITHOUT A FACE

Words and music by
Billy Idol
and Steve Stevens



Copyright © 1983 by Boneidol Music, Rock Steady Music and Rare Blue Music, Inc.
This Arrangement Copyright © 1984 by Boneidol Music, Rock Steady Music and Rare Blue Music, Inc.
All rights controlled by Rare Blue Music, Inc.
International Copyright Secured All Rights Reserved

tening and experimentation you'll begin to not restrict yourself to playing only with the kick drum. Ask what the guitar's doing, the keyboard, the percussionist and most important, the singer I get a lot of my bass ideas from listening to Daryl and John's melodies when we rehearse a song before a take.

In Staff 3 the dotted eighth notes are counted

1 ee an a 2 ee and a 3 ee an a 4 ee and a

but the verse pretty much plays itself.

The Chorus in staff 4 develops a bit more. In bar 2 (B chord) there's a big jump from the low B to a D# on the G string. This is a kind of double stop, whereby you incorporate other notes within a chord while striking the root. EX. By using the D#, B and F# in bar 2, Steve is stating the B triad. He's used his knowledge of chord structure and rhythm combinations simultaneously to create another hook. It's important for you to learn all the various relationships of notes within a chord in order to have more of a riff vocabulary.

The bars in staff 5 illustrate another use of double stops. Sliding from the G and B to the C and E without lifting your fingers is reminiscent of Lou Reed's *Walk on the Wild Side*. It works with the A minor (A & C to D & F#).

Now let's get back to sixteenth notes. Suppose we displace the groupings of 4's and started playing them a sixteenth beat later. It's a whole different feel and look at the possibilities for a new bass part! See staff 6. You can alter the riff further by adding an occasional octave.

This last exercise incorporates all the aspects of Steve Webster's line; sixteenths, dotted eighths and various double stops. Position your hands as if you were playing the bottom four strings on a guitar barre chord. Stretch out and you'll see how easy it is to make those thirds etc. See staff 7.

Listen closely to the Billy Idol record to review how all these ideas have been tastefully used to create a real hooky bass line. P.S. Your turntable's not fast, Steve tuned down a half step to E♭ to get better use of his open strings! See ya on MTV. ■

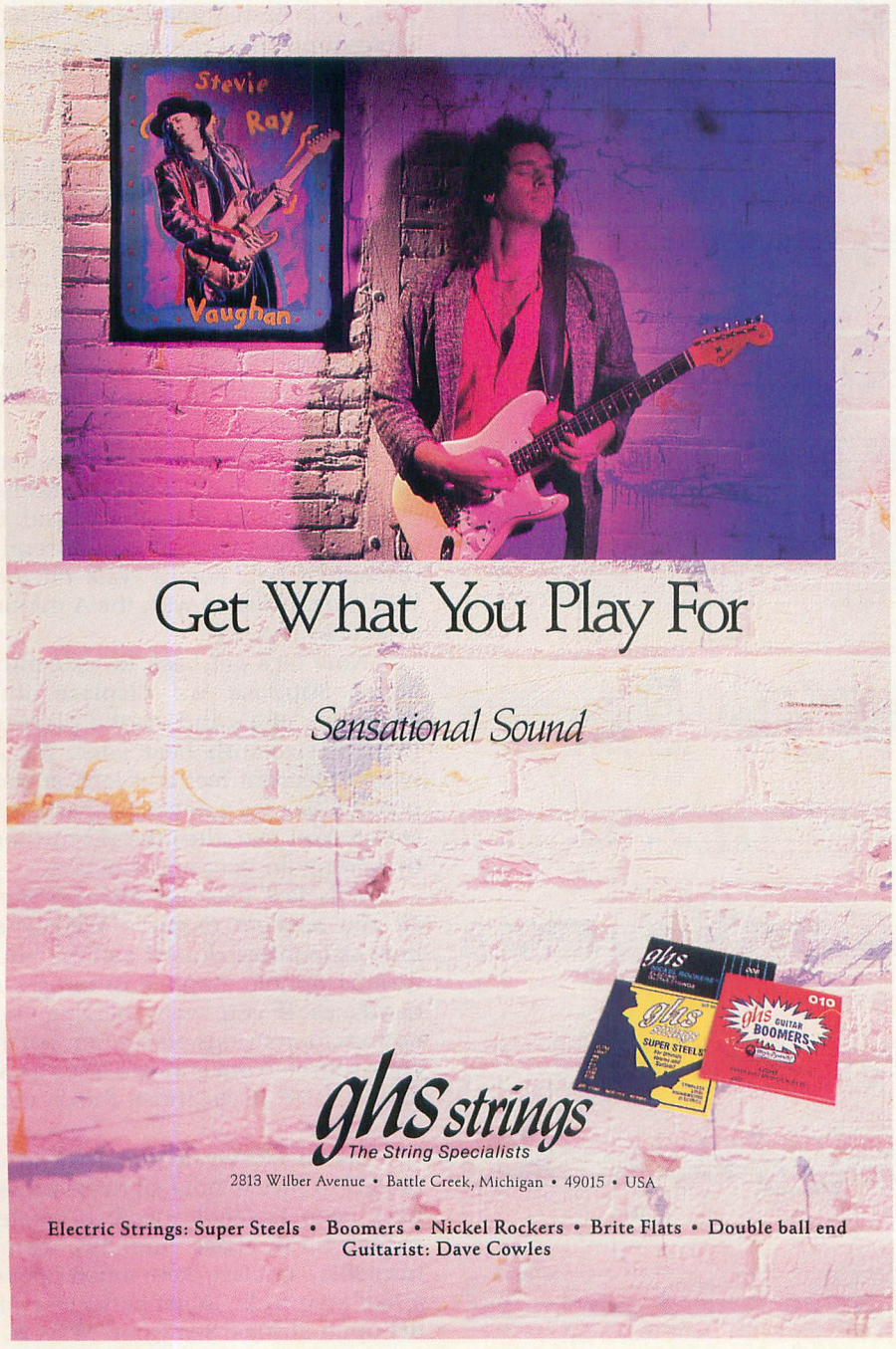
Continued from Page 18

the key of E. Angus gets another solo spot after the final chorus, and his playing is spontaneous, pumped up and logical.

NOTE 3: This solo begins with a variation on the last four bars of his first solo, which creates a unifying effect between the two sections. Notice in bar 3, 4th beat, how the open E is deadened by the vibrato of the D note.

NOTE 4: The riff across the first two beats is almost identical to a Jimmy Page riff from "Good Times, Bad Times," and Angus crams in those 32nd notes in beats 3 and 4. Try to play this riff as cleanly as Angus does, as it is the clarity which makes this riff stand out. The pinch harmonics in the next bar are achieved by picking hard and getting the edge of your thumb in the attack; this adds a powerful tonal variation.

In the final six bars, Angus plays two variations on a similar riff (the first four bars), and each riff is really a triplet figure played in straight 16th notes. This causes the beginning of the triplet to constantly fall on a different part of the beat (a staple of rock 'n' roll guitar soloing for the past 25 years). The riff across the last two bars wraps up the solo nicely, and is very Claptonesque.



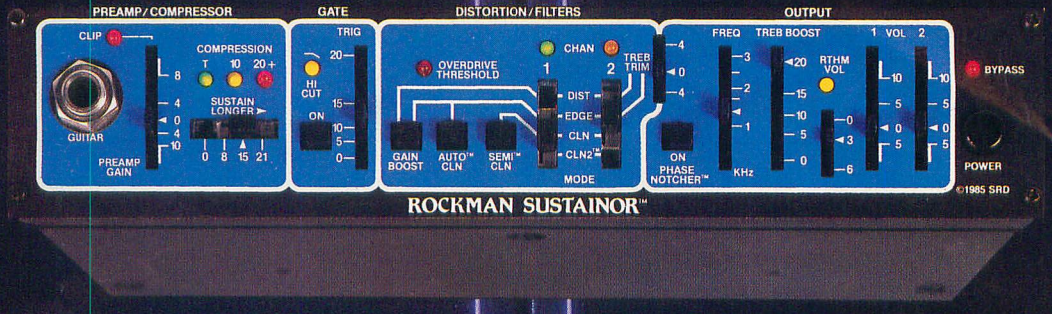
PANAMA

Always an energetic and resourceful rhythm player, Eddie Van Halen's riffs and song hooks are stand-outs on all the Van Halen albums. "Panama" is no exception. The song relies heavily on Edward's earthy rock chording—an unusual assortment of raucous power chords, blues/rock counterlines and riffing, triads and upper partial chord melody and ingenious and unpredictable single-note fills (not to mention a vast selection of "neat noises"). The piece sounds in Eb major, so tune the entire guitar down a half step: six through one = Eb Ab Db Gb Bb Eb).

NOTE 1: The interval is "dived down" with the vibrato bar. Sound the pitches

Continued on Page 109

NO OTHER AMP CAN DO IT



AUTO CLEAN™

The Sustainor™ is the heart of the incredible 500 watt ROCKMAN MODULAR AMP.™ It has something *no* other amp or preamp has—AUTO CLEAN.™ Your guitar volume knob controls the sound from heavy distortion to powerful clean without losing highs or volume. That's how BOSTON transitions from clean, to semi distortion, to mega distortion from any place on stage, without footpedals.

Change smoothly from heavy distortion leads to *GREAT* clean tones without any footswitches, without losing highs, lows, or volume.

Rockman Sustainor™ List $349.95

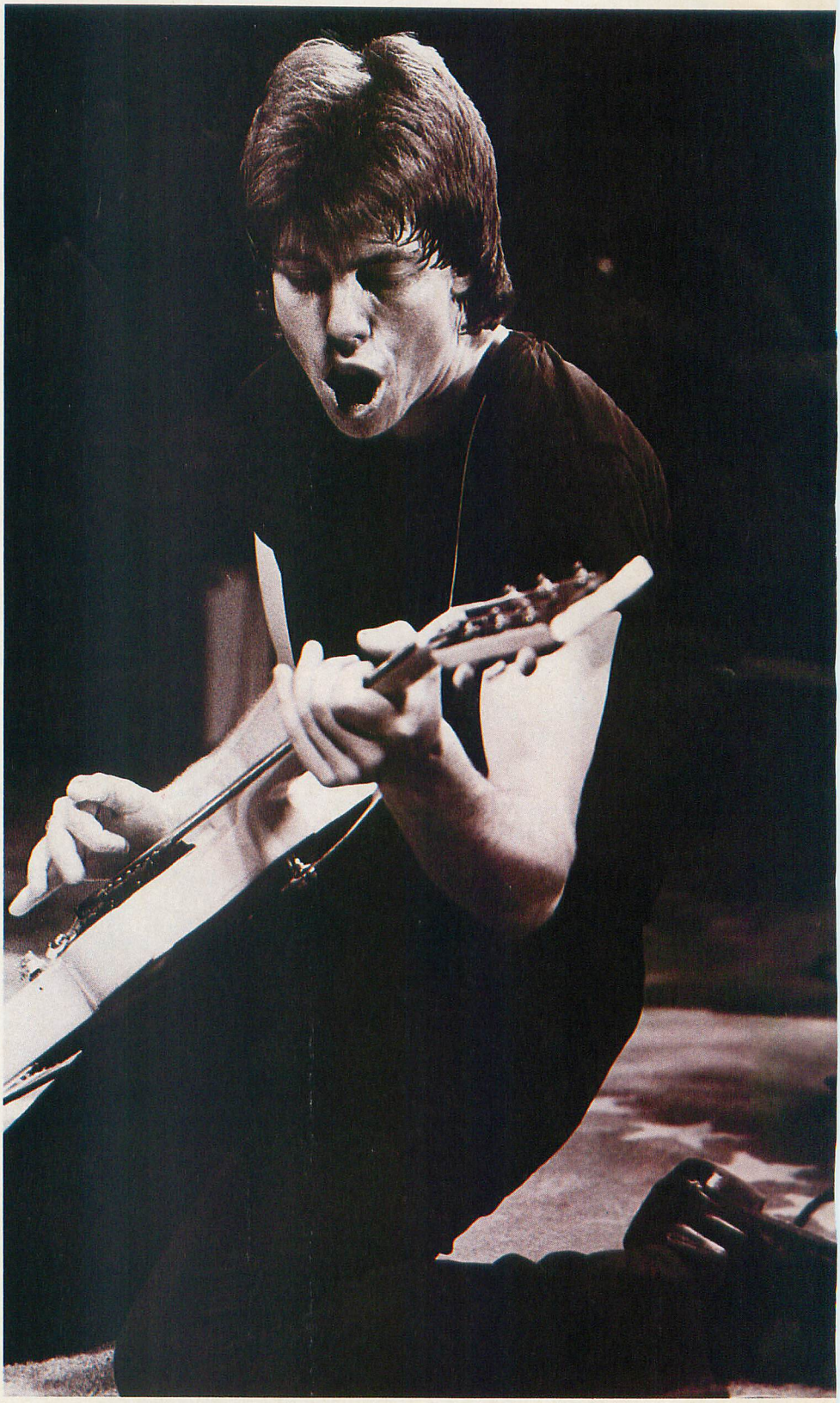
S&R

Scholz Research & Development, Inc. • Dept. GFPM
1560 Trapelo Road, Waltham, Massachusetts 02154 • 617 890-5211

HARDBALL

GEORGE THOROGOOD

By Bruce Pollock



Because the rumor was he liked to quit touring come springtime to play baseball with his local semi-pro nine, and because for a while he was content to remain with the tiny Rounder Records, when he could have had a high-powered major league organization out pitching on his behalf, and maybe because he made second generation blues/rock with a Chuck Berry duckwalk seem so easy, George Thorogood got himself a reputation as a lazy, shiftless, no-goodnik, the kind of guy who put hobbies over career, life over rock 'n' roll. But tell him he might become a bona-fide superstar if he really went at it, and Thorogood is apt to get nasty.

Linda Matlow/Pix Int'l

"If I really went at it?" he repeats incredulously. "I really *have* gone at it; that's what people don't understand about me. Everything that's happened to me I started planning about 1971. People are always going, 'If you pushed yourself a little . . .' They don't understand how far I've pushed myself already. They don't realize that these songs I play are the only songs I know how to play. I don't know how to play any other songs."

Thorogood claims his legendary devotion to hardball has been blown way out of proportion. "We tour all fall, all winter, that's six months of touring. You've got to stop sometime. So that seemed like a logical time to stop playing. People don't really need entertainment during the summer, I don't think. They're all at the beach, watching girls in bikinis—who wants to go into a sweaty bar and hear some loud band with a guy up there screaming about his blue suede shoes all night? We always prefer to play in the fall and winter, because there's nothing else to do."

And yet the most pithy observation he recalls a writer ever having made about him and his band, the Destroyers, concerned baseball. "It angered me at the time," says George, "but the more I thought about it the more it made sense. This was in 1981, and he said that my band reminded him of the Oakland A's. It was the time the A's were playing that Billyball stuff. They had an ex-third string infielder catching. They had no bullpen. And yet here was a team that was in the playoffs and had an outside chance of going to the World Series. So this guy said, your band reminds me of the Oakland A's, a band with limited talent stretching it as far as it will go. I realized that he had a point."

Though Thorogood may be excessively modest in his summation of his band's musical abilities, it's no mere ploy designed to ward off comparisons between him and the greats. It's more like a tic he lives with, the self-effacement rap, which obviously helps him keep his head on straight. Just ask him to compare his career to that of a major league ballplayer and he doesn't need more than ten seconds to come up with a response.

"Bob Yuecher," he says without embarrassment, naming the famed Miller Beer touting yodelhead who's made a career out of his legendary baseball non-career. "He had the best statement. He said that making the big leagues is one thing, but for six years making people believe you are still a big leaguer is a big trick."

With *I Drink Alone* and *Bad to the Bone* among the Thorogood originals gaining him acceptance in the MTV-era, George is threatening to become a certified major league songwriter. Of course his attitude about songwriting is typically low key.

"When you write your own songs they're all great," he says facetiously. "I generally go out and play all my songs for people, but I don't tell them that I wrote them. I play them for bellhops; I play for night clerks in hotel lobbies. I check into hotels where they don't know who I am, and I'll be down there at four in the morning and there'll be a guy working there sweeping up, and I'll just be playing my guitar. I'll play a couple of songs, some of mine, some that are from other people. Sometimes I'll go find a country band, then I'll get up and play a couple of songs. And the next time I get up they say, hey, play that song you played before. And they say, that's a cool song, who wrote it? And I'll say, well I did. So I do that for four or five months, and the songs that get an 85–90% favorable response from people I'll play for the record company. And they say, that's not a very good song; don't do any more original songs. I go, but wait a minute, I just played this song for 500 people and they all liked it. So then we put those original songs on the record and they're always the ones that get played on the radio. Six months later the record company says, boy, that *I Drink Alone*! That band writes great original songs. And the critics go, why doesn't Thorogood write more songs? With *Gear Jammer* and *Bad to the Bone* it seems like if he pushed himself he could write more songs. I say, that's what I've been doing!"

On the subject of guitar, George is a bit more serious in his putdowns. "I get very frustrated," he says. "I think playing the guitar is like walking or talking. In any learning process they say a person learns 85% of everything he's going to know by the time he's six or seven years old. And then once you do that you just kind of improve on those skills ever so subtly. Basically, everything I learned I put together in the first two years that I studied the guitar. Now improvement is very gradual; like a weightlifter presses 200 pounds the first time out, but it takes him six months to a year to be able to press 220 pounds."

He got into playing slide guitar out of this same basic instinct. "It was easier to play," he admits. "You'd have your guitar in an open key and just press the slide on it and you could make a whole chord. So it made it easier to do as opposed to playing the chords."

And what about learning the chords?

"I'm still working on *it*."

And the long, convoluted lead guitar solo?

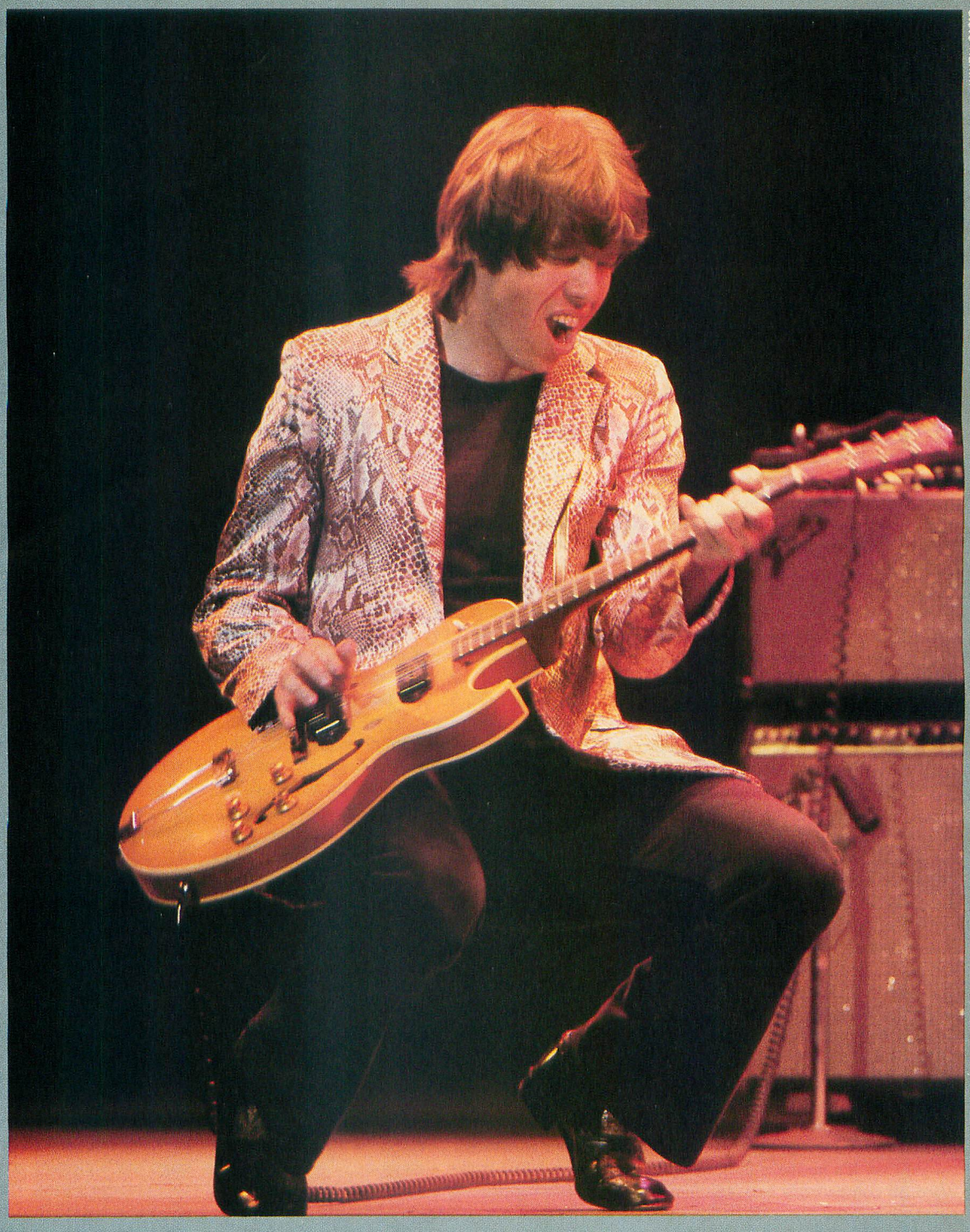
"I don't know any long, involved solos," George notes without shame. "I'd like to develop that ability naturally; if it doesn't develop naturally then it's not something I'm really worried about. For years I tried copying people's solos and I never even got close. So I said I'm just going to play what I feel, what's natural to me. Sometimes it's just one note; sometimes it's a thousand notes."

Thorogood is most confident about performing. "Performing was never tough for me. I went out on stage to perform before I knew how to do anything. I had to make my musical ability catch up with my performing desires. I'd jump up on stage and go, 'Da da . . .' And they'd say, you've got everybody's attention, come back when you know how to play."

Now that Thorogood knows how to play, and has convinced the rock fans of America and several other continents that he's authentically down and dirty, his remaining job is to find a comfortable style that befits his unique identity and approach to the blues. "There's a happy medium somewhere," he says. "I mean Eric Clapton and Stevie Ray Vaughan can just stand there and play the guitar all night; they don't move an inch all night, and it's the best guitar playing you ever heard. And Mick Jagger takes the microphone and sticks it in his pants and runs all over the stage and everybody hails him as a genius. What I've tried to do is come somewhere in between. I try to play something that's technically tasteful and pleasant to listen to and exciting, and I try to do something on the stage that's pleasing to a person's eye."

George's band, the Delaware Destroyers, came together in the same easy, natural (some might say haphazard) way he put together the rest of his career. He was living in Boston, playing a standup acoustic blues solo gig. "I went back to Delaware because my sister was getting married and all this other miserable stuff was happening," he recounts, "and when I was there they had this party and a bunch of people were playing and I joined them and we had a pretty good time." Whenever he dropped home, he looked up the same guys. "When we couldn't get enough guys to play baseball, which was almost every day, the three of us would get together

HARDBALL



Steve Namm

and play. We didn't have any microphones; we had amplifiers, but I didn't even have an electric guitar. I had to borrow my friend's electric guitar. We were just playing old Chuck Berry songs. We didn't really sing or anything, but the funny thing about it was that it worked. It sounded pretty good; it kind of clicked. So then, when I came back from Florida we got some jobs. Two nights before our first job I bought an electric guitar, and I've been playing ever since."

Inspired by the Beatles and the Stones, Thorogood played piano before drifting to guitar, which he played off and on for years before becoming serious about it. "I was like 80 million other pimply teenagers in America at that time," he reckons. "I wanted to play to be cool. I never really dreamed it would end up that I actually did become cool. The day I realized that I was never going to be cool and I should stop trying to be cool was the day I became cool. I just said, look, I'm just going to try to play this music for fun, and if I can pay my rent and never have to go to work in a store selling shoes then I'll be happy."

A limited aspiration, perhaps, but the shoe industry's loss has resulted in many happy hours for George Thorogood's fans. George himself, true to character, remains the healthy skeptic, even as sales of his latest Lp, **Maverick**, certainly an apt title, hoist it into the gold Top 40 realm. "It's doing better than I thought it would," he says. "They've all done better than I thought. Originally, with my first album on Rounder, they wanted to put out 5,000 copies and I said no, you'll never sell all those. Put out 2,500." ■

(the 4th string is slightly muted) and depress the vibrato arm for a diving effect.

NOTE 2: These pick slides move from the 5th to the 6th string during the course of the slide. Scrape the pick against the strings and rub in a continuous descending motion.

NOTE 3: The note is fretted on the 5th string at the second fret. The artificial harmonic is produced by simultaneously striking the natural tone with the pick and stopping its vibration with the tip of the thumb or finger. Essentially two attacks are involved.

NOTE 4: The melody modulates from natural pitches to octave harmonics during the phrase. Be careful to keep the transition seamless. Light pressure is necessary (particularly on the 3rd string, 4th fret) to ensure clarity for the open harmonics.

NOTE 5: Vibrate the chord evenly (in time) by wanging the bar rhythmically to the pulse of the song. The chords in the verse may be picked with plectrum or pinched with the right hand fingers.

NOTE 6: These pick slides are made over the face of the guitar—one is on the unwound G string, resulting in a smooth, whistling slide and is answered by a scrape on the wound D string, resulting in a coarse, scratchy slide for contrast.

NOTE 7: The melody is varied again. This time artificial harmonics (see Note 3) begin and lead to open harmonics (see Note 4). The guitar solo makes use of the never-ending Van Halen bag of tricks: blues bends, vibrato-bar wanging and phrasing, rapid scalar passages (blues scale in this case), double-handed hammering on the fret-board and harmonics, among other highlights.

NOTE 8: A clever use of vibrato bar phrasing. The bent note is delayed by slightly pressing down on the bar while bending with the left hand. It is then released, allowing the note to reach its designated pitch. In effect, it is a reverse bend with a new twist.

NOTE 9: The bent note is held while the right hand hammers on and pulls off a counterline over the pedal tone (the bend). This creates a legato phrase, as the notes are all played on the G string, giving melodic and timbral unity.

NOTE 10: The subtle melody (which is stated and repeated in many variations) is a perfect contrast to the high-enery mood of the solo and is a study in phrasing techniques. Notice the minute alterations Edward devises. There are combinations of slides, bends, hammer-ons, pull-offs, vibrato speeds (fret-hand), muted tones, power chords, open chords and rhythmical accents.

Wolf Marshall

Five Star Music

HEAVY METAL, CLASSIC ROCK AND BLUES RHYTHM JAM TAPES

Do you want to improve your rhythm and improvising skills? Without a rhythm section you cannot develop these skills. Five Star books and practice tapes will enable you to develop your soloing and rhythm playing further and faster than you ever have before! Because of the **high quality recording**, the jam tapes make practicing **fun** and **encourage** long term play.

Each tape and booklet set is designed to teach you how to play rhythms as well as provide you with a rhythm section **(guitar, bass, drums)** to solo with. All Rhythms contain a wide variety of **"feels"** in different keys. Each rhythm track is approximately 3-4 minutes long and provides all the benefits of playing with a **band** in your home. **A must for the serious guitarist.**

Five Star products are created by **professional instructors and studio musicians** with **extensive experience** in their field who are dedicated to providing **high quality and honest products.** We stand behind our product. **Our products are top quality! Guarantee** - After 30 days if you are not completely satisfied with the quality of these products, then return the materials in new condition for a full refund.

Heavy Metal Rhythms
Contains 18 different rhythms that reflect the styles of **Randy Rhoads, Michael and Rudolf Schenker,** plus many more.
HEAVY METAL RHYTHMS
☐ for Guitar ☐ for Bass
Book & tape $25.00

Classic Rock Rhythms
Contains 18 different rhythms that reflect the styles of **Clapton, Page, Hendrix,** plus many more.
CLASSIC ROCK RHYTHMS
☐ for Guitar ☐ for Bass
Book & tape $25.00

Blues Rhythms
Contains 14 different rhythms that reflect the styles of **Eric Clapton, Duane Allman, John Mayall,** plus many more. Also includes one **solo example** from the 14 Blues Solos book.
BLUES RHYTHMS
☐ for Guitar ☐ for Bass
Book & tape $19.95

Blues Solos for Guitar
Contains 14 blues solos, each 12 bars long, designed to accompany the Blues rhythm practice tape. Solos range in difficulty from beginning to intermediate levels.
BLUES SOLOS
☐ for Guitar
Book & tape $15.50

Rudiments, Licks and Solos for Guitar
Volume 1 & 2 (combined) - UPDATED! Beginning to intermediate level. Contains:

1) **41 exercises** dealing with left hand techniques to build dexterity and speed includes Hammer-ons, pull offs, bends, plus many more.

2) **5 positions** of the minor pentatonic scale and **100 tasteful sounding licks** in the styles of **Page, Hendrix, Schenker** and more.

3) **3 sample solos** a total of **117 measures** of transcription one **(heavy metal, classic rock, and blues solo).** To apply the licks and solos 3 rhythm tracks are **also** included. All exercises and licks are recorded at slow and fast speed. This set is designed to accompany the metal, rock, and blues rhythm tapes.

RUDIMENTS, LICKS AND SOLOS
☐ for Guitar (Vol. 1 & 2)
2 Books & tape $25.00

Since all tapes are in stereo, bass players may turn off the bass channel (right channel) and practice with guitar and drums only. You can use the bass lines that are already written or improvise by making up your own bass lines or solos.

Buy three products and choose a fourth product **free.** All books are neatly written in standard notation and **tablature.** Cassettes are on **high-quality TDK SA tapes.**

NOTE: Shipped UPS or First Class

In U.S. and Canada Add $2.00 postage for 1st product. Add $1.00 for each **additional** product.

CA residents please add 7% tax

Foreign orders add $4.00 for 1st product. Add $2.00 for each additional product. Please send **U.S. funds only.**

To order send check or money order:
FIVE STAR MUSIC, P.O. BOX 2028, SUNNYVALE, CA 94087

Figure out hot licks!
Slow 'em down to half speed

2-Speed Music Study Recorder
from ***Workshop Records***

THE CASSETTE RECORDER FOR LEARNING MUSIC
the **only** recorder available with this unique combination of features

RETAIL – $279.95
OUR PRICE – $239.95*

TWO SPEEDS
Switch back & forth from full to half speed. At full speed, listen to the tune normally. At half speed listen to the tune slowly and exactly one octave lower, so you can pick out those "fast licks."

PITCH CONTROL
Lets you fine-tune the speed of any tape so that it will be in tune with your instrument.

CUE & REVIEW
Permits you to repeat a phrase with only a single touch of the rewind button.

PLUS:
BATTERY OR A.C. OPERATION
BUILT-IN MICROPHONE AND SPEAKER
RCA-TYPE LINE JACKS (IN AND OUT)

GIVE US A CALL TODAY FOR SAME-DAY SERVICE

Name _____
Address _____
City _____ State _____ Zip _____
Phone (_____) _____ – _____
Card # _____ Exp. Date _____

*Plus $3.00 shipping
(Write for shipping info outside continental U.S.)
TX residents add $14.40
( ) Check
( ) Money Order
( ) VISA/MC
U.S. funds only

Workshop Records • P.O. Box 49507 • Austin, TX • 78765 • (512) 452-8348 or (512) 328-2777

Joe Satriani:
Surfing with D'Addario.

"There aren't many guitarists around at the moment who can send a shiver down my spine. Joe Satriani is one of the few."
—Steve Vai

"I think a guitar player's got to be smart enough to be musically competent, but crazy enough to go out there and just let it all happen."
—Joe Satriani

Joe always does. With D'Addario XL120's. Live, and on his latest LP, "Surfing with the alien."

D'Addario XL ELECTRIC GUITAR STRINGS NICKEL ROUND WOUND XL120

D'Addario®
East Farmingdale, NY 11735 USA

Photo: Glen LaFerman

WALK THIS WAY

The first guitar solo shouldn't pose too many problems. One thing of interest is Joe Perry's use of the flatted five or Gb note as a passing tone to the F. The second solo section is a little tricky because some of the licks have wide interval jumps and string skips. Note that the 32nd note triplet should be picked in one downward stroke, skipping the G string. See the asterisk for picking. The third and last solo section is even trickier. The four bars after the unison bends are built around an *E7 chord. This* gives the solo an interesting harmonic sound. This solo goes by fast, so take your time when you learn it. Be sure to listen to the record to check yourself.

Brad Strickland

JOHNNY B. GOODE

In the mid 50s, most rockabilly twangers (i.e. Elvis, Buddy Holly and Eddie Cochran) were white country-based musicians influenced by black rhythm and blues. What happened when a black r&b artist was influenced by country music, not to mention calypso and 40's swing, was something called rock 'n' roll. If Chuck Berry is to rock 'n' roll what Moses was to religion, then "Johnny B. Goode" is surely his Ten Commandments. The rhythm guitar throughout this song is the classic driving two-note bass figure (see rhy. fig. 1), similar to the left hand of boogie-woogie piano. The strum often alternates between a straight *eighth note*, ¼ rock rhythm, and a shuffle with triplet accents, all being played with a downstroke. Since the rhythm section—drums, piano and bass—holds down the basic shuffle beat, the rhythm guitar has the power to weave in and out of these feels, making the groove jump and swing even more.

One of Chuck Berry's favorite arranging devices was to play a short solo at the intro of a song. As in "Little

Continued on Page 112

GET ALL FIRED UP!

A SCORCHING BATCH OF HARD-ROCKIN' GUITAR SONGBOOKS!

BRAND NEW!

METALLICA: ...AND JUSTICE FOR ALL
CL006965 **$16.95**
Every torrid rhapsody from their sizzling new platter, including "Eye Of the Beholder," "Blackened," "Harvester Of Sorrow," and six more metal-twisters in full tab frenzy! Authorized by GUITAR.

NOW IN TAB!

VAN HALEN: OU812
CL007104 **$14.95**
The latest from the greatest, featuring "Black and Blue," "When It's Love," "Naturally Wired," and the rest in complete tab! Authorized by GUITAR.

VAN HALEN: 5150
CL007101 **$14.95**
Every song from the classic album in new, never-before-available guitar transcriptions! Included are "Best Of Both Worlds," "Get Up," "Good Enough," and six other fretburners! Authorized by GUITAR.

VINNIE VINCENT
CL027660 **$14.95**
Collection features buzzsaw guitar workouts from Vinnie Vincent's albums INVASION and ALL SYSTEMS GO. "Boyz Are Gonna Rock," "Shoot U Full of Love," "Ashes to Ashes," "Love Kills," and many more, all in tab! Authorized by GUITAR.

AC/DC: ROCKSCORE
AM063330 **$11.95**
AC/DC's best stompers arranged for lead, rhythm and bass guitar, plus drums! All seven classics included here are in complete standard and tab notation. A must for AC/DC fans!

ORIGINAL ANGUS YOUNG
AM088555 (book and cassette package) $18.95
MS038555 (book only) $ 9.95
AM066127 (cassette only) $ 9.95
As AC/DC's resident guitar maniac, Angus Young has made a Gibson SG make sounds that nobody else has ever even attempted ... This package will supply you with his screaming technique secrets, along with transcriptions to his best solos, all in tab notation. The accompanying cassette tape contains examples of Young's screaming style!

Brand New!
***BASS GUITAR** songbook in tab!*
METALLICA: MASTER OF PUPPETS
CL006961 **$12.95**
Complete bass transcriptions in tab to every song from the album! Ideal for thrash-metal bassists!
Also available:
MASTER OF PUPPETS (GUITAR Tablature) (CL007920 - $12.95).
Both songbooks are authorized by GUITAR.

JOE SATRIANI: SURFING WITH THE ALIEN
CL006959 **$14.95**
Authorized by GUITAR, this matching songbook will show you just how Satriani does it, in complete tab notation. Be careful, you could burn your fingers with this one!

CINDERELLA: DOCTOR LICKS
HL698946 **$15.95**
Dazzling book & cassette package featuring personal performance tips to the solos on NIGHT SONGS from the band themselves! Full tab!

YNGWIE MALMSTEEN: TRILOGY
HL694757 **$16.95**
Finally available! Complete tab transcriptions (by Wolf Marshall) to every axe-grinder from Yngwie's 3rd album. Songs include "Dark Ages," "Liar," "Trilogy Suite Op: 5," and 6 more amazing fret-melters!

ORIGINAL JIMI HENDRIX
HL347736 **$9.95**
An annotated guide to the guitar technique of Jimi Hendrix. Contains transcriptions of his most celebrated solos as well as a guide to his riffing style.

THE BEST OF ERIC CLAPTON
HL692391 **$14.95**
For the first time ever, get Clapton's best classics arranged in complete tab! You'll play all the soaring leads to the 12 songs included.

STEVE MORSE SONGBOOK
CL009981 **$12.95**
Featuring performance notes by master guitarist Morse, this Play-It-Like-It-Is songbook includes "Cruise Control," "Ice Cakes," "Twiggs Approved" and seven others. Authorized by GUITAR.

THE CHURCH: STARFISH
CL006962 **$12.95**
Authorized by GUITAR, this songbook features "Under the Milky Way," "Destination," "A New Season," "Hotel Womb," and all the rest from the blockbuster album!

NOTE: CREDIT CARD ORDERS CAN BE MADE BY CALLING 1-800-331-5269 (OUTSIDE N.Y. STATE) BETWEEN 9:00 AM & 5:00 PM (E.S.T.) - N.Y. RESIDENTS CALL 914-937-8601. ALL PRICES SUBJECT TO CHANGE.

MAIL BOX MUSIC

Send to:

MAIL BOX MUSIC, P.O. Box 341
Rye, N.Y. 10580
or call 914-937-8601

Shipping & Handling Chart:
$ 0-$19.99...$2.00, $20-$39.99...$3.00 $40-$59.99...$3.50, $60 and over... $4.00. Foreign Orders please add an additional $4.00 for each book. U.S. funds only. Note: Minimum credit card amount is $10.00.

GUARANTEE: 100% satisfaction or your money refunded.

QUICK DELIVERY: Over 98% of our orders are shipped within 4 days of receipt. All domestic orders are shipped via U.P.S.

BOOK NO.	TITLE	QTY.	PRICE	TOTAL

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

☐ Check or Money Order enclosed ☐ Charge Exp. date _____

☐ VISA ☐ MASTERCARD Acct. No. _____

Signature as on card _____

Sub Total	
NY, NJ & CT residents add sales tax	
Shipping & Handling (see chart)	
TOTAL	

824

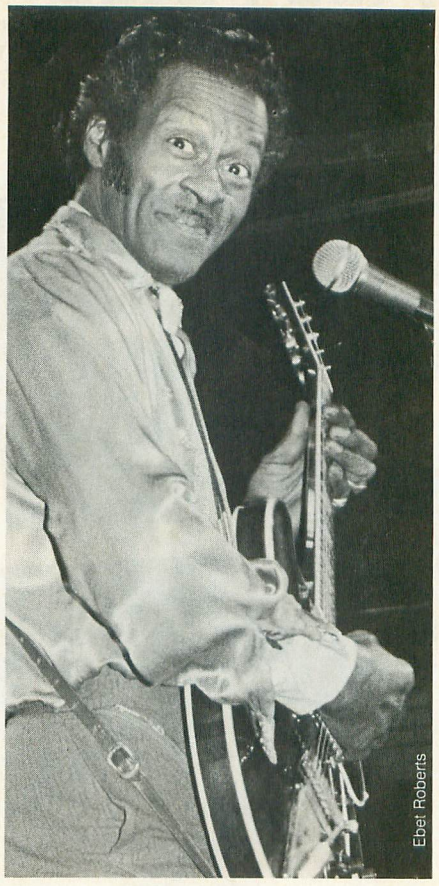
Continued from Page 110

Queenie," "Roll Over Beethoven" and "Carol," the intro starts with Chuck playing over stop-time changes for the first four bars, then completing the rest of the 12-bar solo. His main influences were electric jazz pioneer, Charlie Christian (whom he regards as "the best guitar player who ever lived"), bluesman Muddy Waters, and Carl Hogan (guitarist with saxophonist Louis Jordan's Tympani Five, a popular r&b group during the late 40s and early 50s, whose style Chuck most identified with).

NOTE I: The doublestops here, played with the first finger, use grace notes, as do many riffs in this song. (The grace notes are the small eighth notes with the stems up, tied to the larger notes.) Slide the grace note into the target note very quickly so that the target note falls right on the beat.

NOTE 2 (four bars): These bends should be short but in tune with the F note. This is a good example of a two-note riff that repeats on different beats, creating a really hot syncopation.

NOTE 3 (four bars): Chuck often uses the Mixolydian scale (1,2,3,4,5,6,b7,8), moving it up and down in wonderfully contoured phrases. Notice his phrasing here and how he never reaches the low Bb root until the end.



Ebet Roberts

NOTE 4: Doublestops are certainly part of the many Berryisms found in this song. For this four-note riff, use your first finger on the first and second strings, then your third finger on the second and third strings. Then use your first finger on the second and third strings, hammering with your second finger, and finally, your third finger on the fourth string.

NOTE 5 (four bars): This riff is really off the wall. It is one of the best and most challenging in the whole song. Bend the ninth fret doublestop with your third and fourth fingers on the second and third strings. Here again, the syncopation plays a major role.

If there is only one guitar in your group, a combination of the rhythm and lead parts will sound fine. Listen to the Hendrix version. This song is one of the most frequently covered tunes in rock (i.e. Jimi Hendrix, Johnny Winter, the Grateful Dead, etc.) and Chuck Berry is absolutely the most influential and imitated guitarist of his era. If you want to learn the basics and not so basics from the master, check this out.

Peter Seckel

SEBRING

PERFORMANCE GUITARS

Seven Elegant Finishes!

Available in SB-10, SB-100, SB-200, SB-300
and SB-30K (Locking Nut Version).
Ask also about the new Sebring JAMMER basses

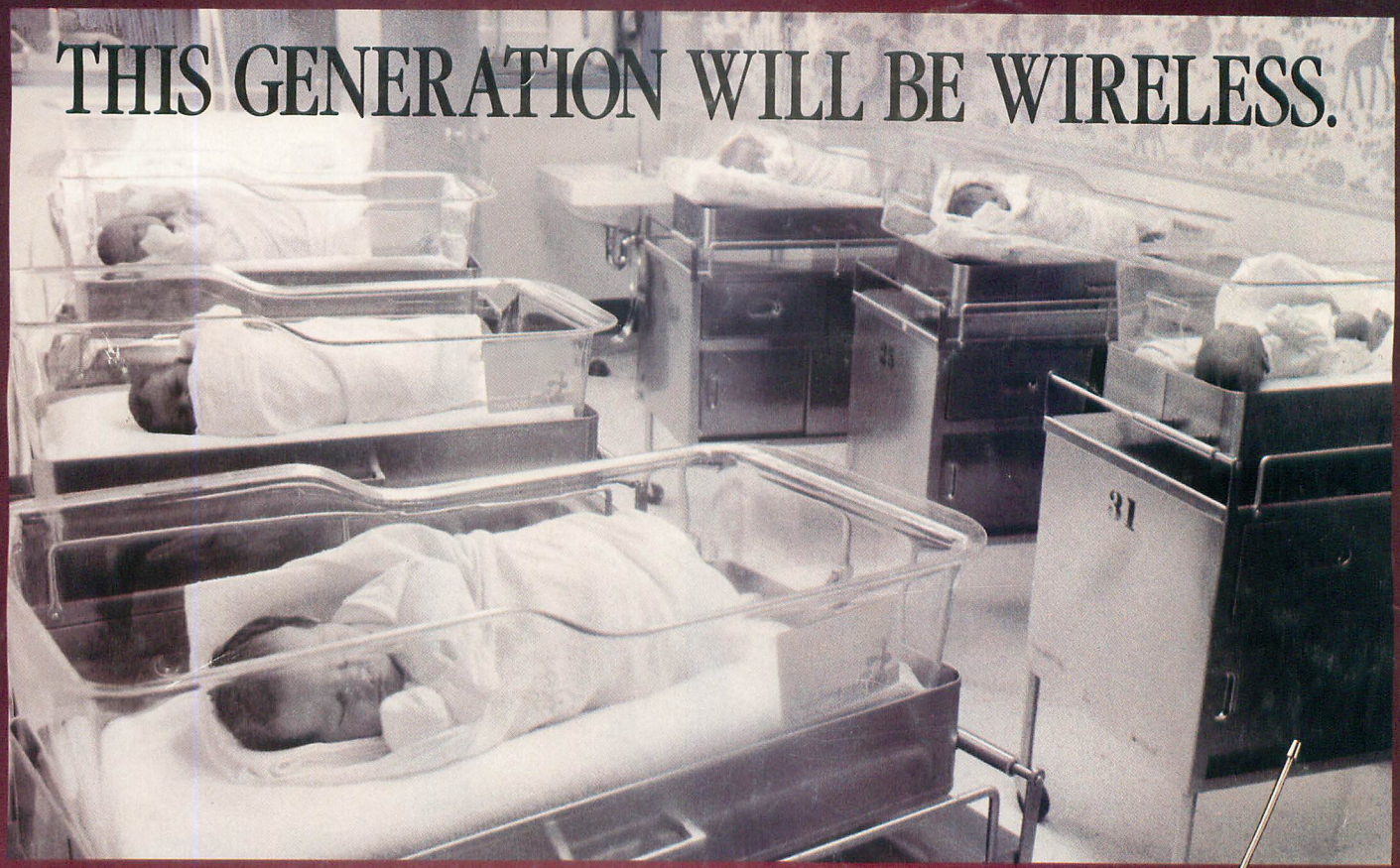
213-946-6500

VMI Industries

P.O. Box 3025, Santa Fe Springs, CA 90670

Designed by Michael X. Alvarez

THIS GENERATION WILL BE WIRELESS.



What are *you* waiting for? With the introduction of our Stage II system, a limited budget won't hold you back. Samson world-class wireless technology means you can finally get the highest standard of audio quality and professional performance at truly affordable prices.

Stage II is the only system in its class with *dbx noise reduction. It captures the full dynamic and tonal range of instruments and vocals without the noise or coloration of typical compander systems.

Our ultra-reliable VHF technology, road-tested on the world's leading stages, fulfills the promise of no more dropouts and RF interference.

Before you know it, *everyone* will be going wireless. For the first time, Stage II lets you cut the cord and move freely into the wireless future.

STAGE II SERIES

SAMSON®

WE ARE THE WIRELESS FUTURE℠

Samson Technologies Corp. 485-19 South Broadway, Hicksville, NY 11801
(516) 932-3810 TLX 284696 SAM UR FAX (516) 932-3815
In Canada: Omnimedia Corporation Ltd., 9653 Cote De Liesse, Dorval, Quebec H9P 1A3 514-636-9971

© 1988 Samson Technologies Corp. *dbx is registered trademark of BSR North America, LTD.